

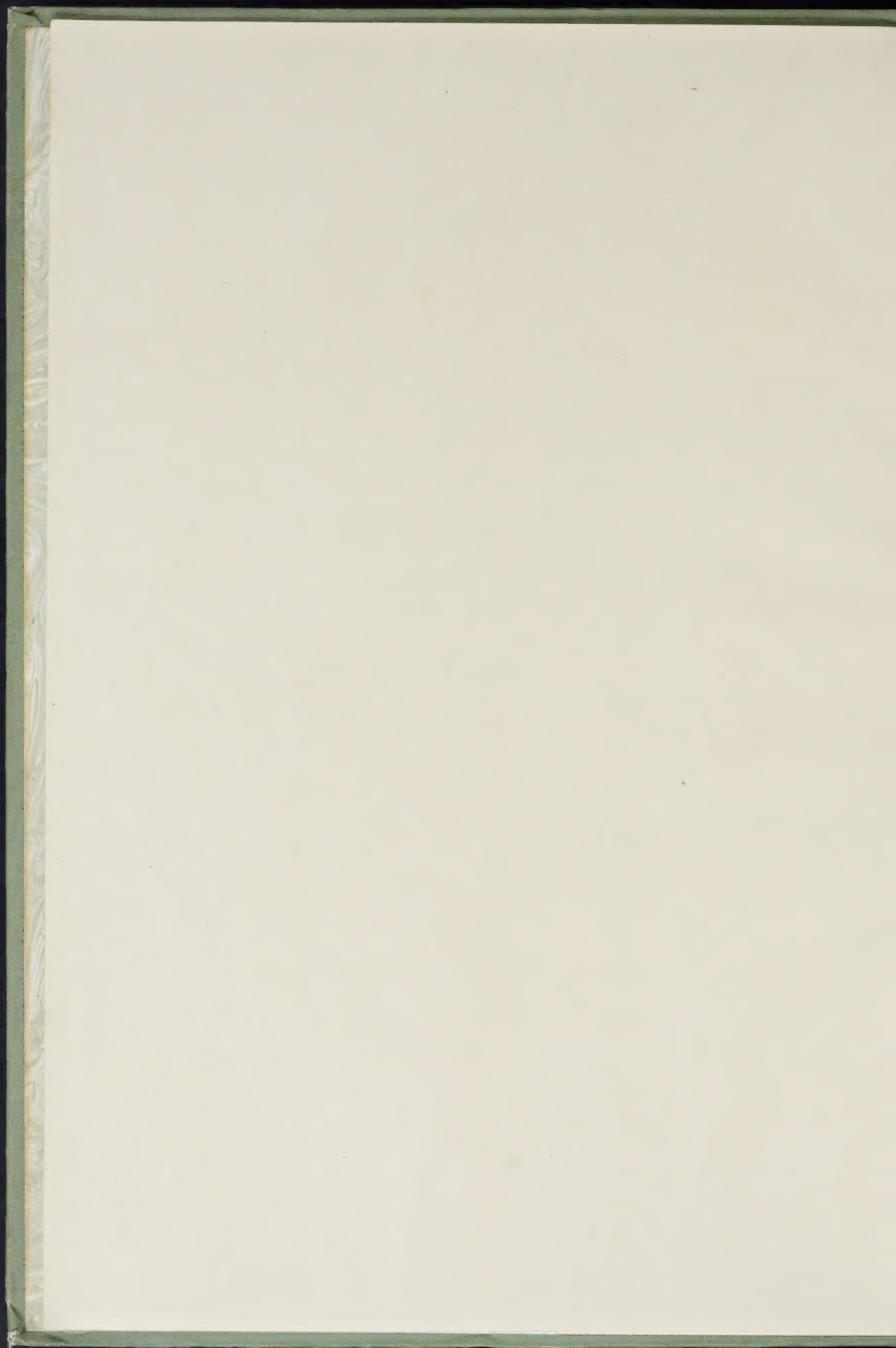
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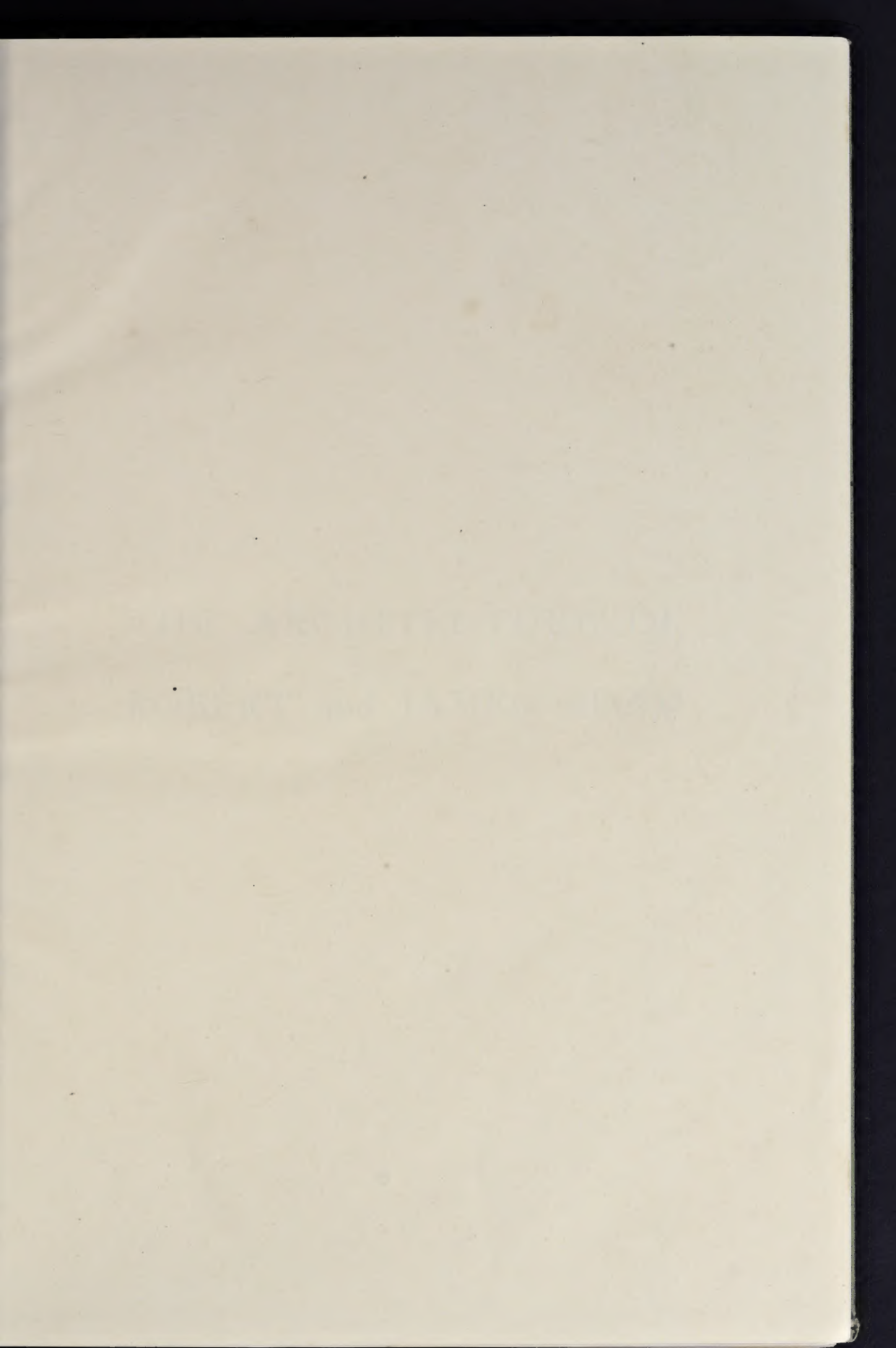
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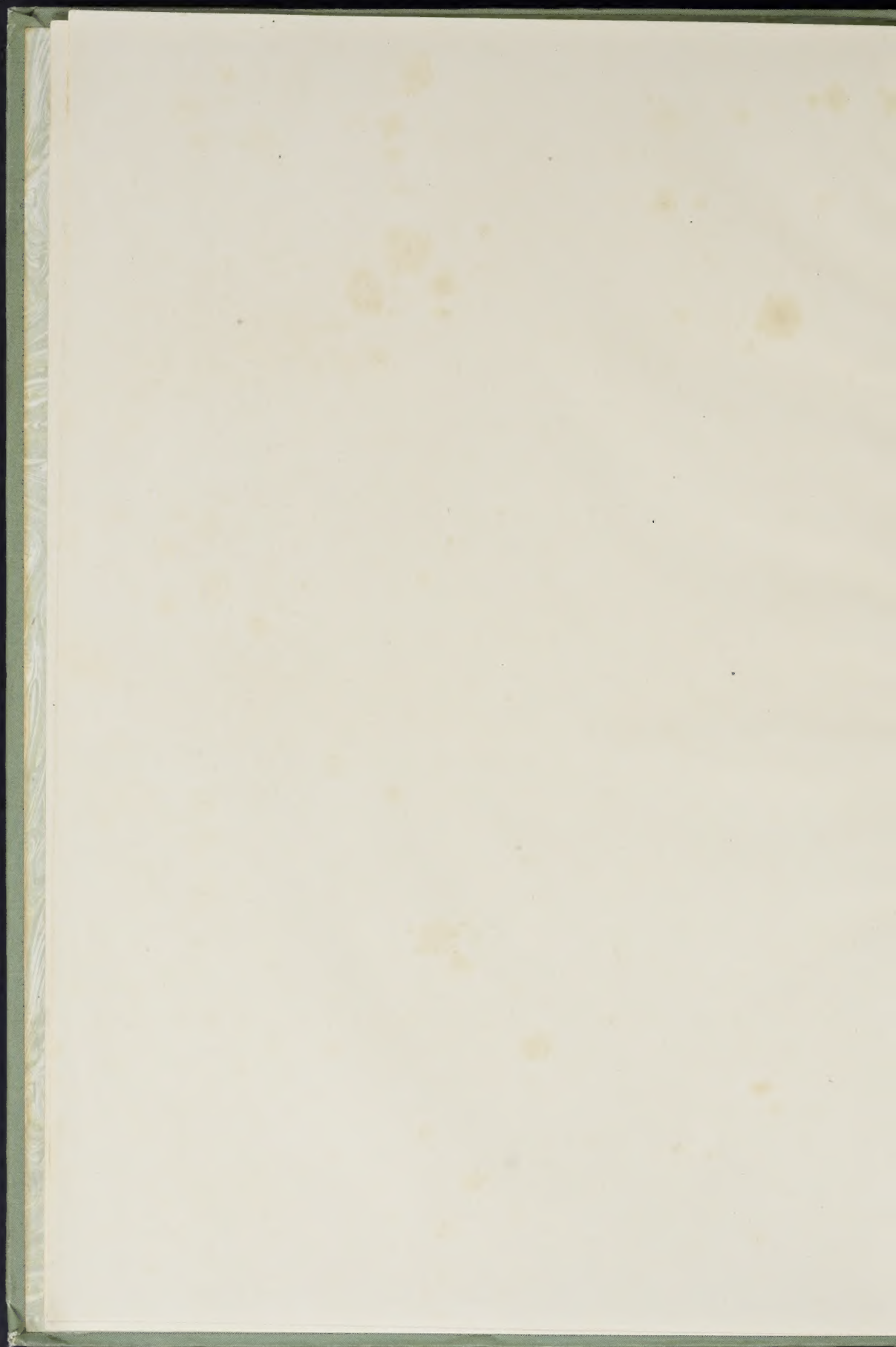










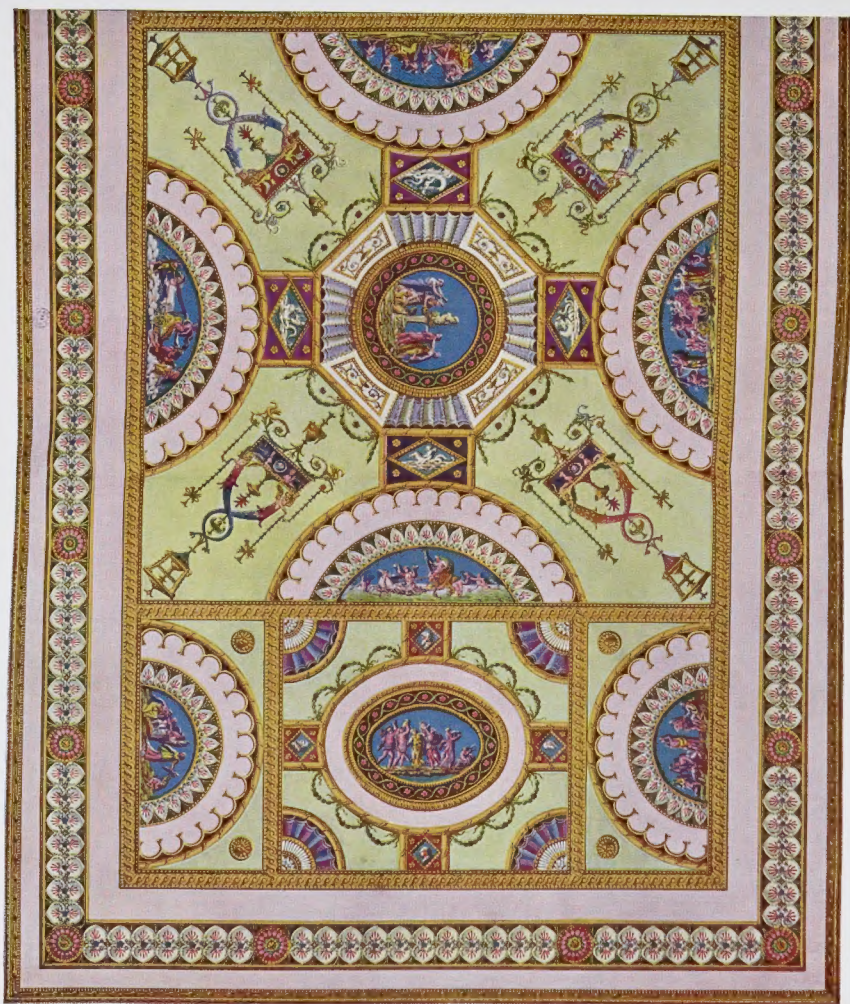


THE ARCHITECTURE OF
ROBERT and JAMES ADAM



First published in 1922.





"CEILING FOR THE DRAWING ROOM AT NORTHUMBERLAND HOUSE, AS EXECUTED"

ROBERT ADAM, Architect. June, 1770.

NOTE.—The original drawing from which this reproduction is made is bound in an old volume that prevented it being photographed absolutely flat. This accounts for the irregularity of the alignment in the borders.

The Architecture of Robert & James Adam

(1758-1794)

"The Ceiling for the Drawing Room at Northumberland House"

—BY—

THE original drawing of this magnificent Adam Ceiling is about 24 in. by 38 in. being drawn to a scale of a little over one inch to one foot. It is executed in thin ink and is very finely coloured, as shown in this detail reproduction of the original drawing of the design.

ARTHUR T. BOLTON

ESQ. FRIBA

The room had been built by Robert Adam at an earlier date, and was being redecorated by Robert Adam in 1760.

There were four windows in the length with three large Adam pilasters between and opposite was a mirror in the centre (the mirror was 10 ft. high by 4 ft. wide) enclosing two large mirrors with settees below them. The one end of the room, of which a drawing exists, had two doorways with a central mirror composition, as just described. Probably the opposite end was occupied by a large Venetian window.

The wall pilasters, 9 in. wide by 10 ft. 6 in. high, stand on a dado 3 ft. high, and have an Adam entablature 1 ft. 4 in. deep, the deep frieze of which has gold enrichment on green.

The walls were hung with silk (?) spotted in two shades of pink. The doors are shown green with pink enrichments on the panels. The architraves and cornice are gold, and the frieze to the same has gold enrichment on a green ground.

The main pilasters are gold with green and pink as before, the caps being solid gold. Dado and solid gold with green filling, and the skirting gold with a pink fluting.

The architraves to windows and the sash bars were fluted. The over-door medallions and the ovals in the ceiling of the mirrors have pictures like those on the ceiling.

The furniture is coloured crimson and gold. The settees and large chairs being drawn as of the Arlington Street type. The console tables and commodes under the mirrors in solid gilding with verde antique maple tops.

Northumberland House at Charing Cross was pulled down about 1838, when Northumberland Avenue, leading from Trafalgar Square to the Thames Embankment, was made.

ILLUSTRATIONS

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"The Ceiling for the Drawing Room at Northumberland House"

THE original drawing of this magnificent Adam Ceiling is about 24 in. by 38 in., being drawn to a scale of a little over one inch to one foot. It is executed in thin ink lines and very fully coloured, as shown in this detail reproduction of three-quarters of the original length of the design.

The size of the Drawing Room was apparently 22 ft. by 35 ft. 9 in. between the walls, and the height about 15 ft.

The room had been built by Robert Mylne at an earlier date, and was being redecorated by Robert Adam in 1770.

There were four windows in the length with three large Adam mirrors between, and opposite was a marble mantel and mirror in the centre, flanked by narrow bays of pilasters, enclosing two large mirrors with settees below them. The one end of the room, of which a drawing exists, had two doorways with a central mirror composition, as just described. Probably the opposite end was occupied by a large Venetian window.

The wall pilasters, 9 in. wide by 10 ft. 6 in. high, stand on a dado 3 ft. high, and have an Adam entablature 1 ft. 4 in. deep, the deep frieze of which has gold enrichments on green.

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The Architecture of Robert & James Adam

(1758-1794)

BY

ARTHUR T. BOLTON

F.S.A., F.R.I.B.A.

Curator of the Sir John Soane Museum

VOL. II.

LONDON :

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GEORGE NEWNES, LTD., SOUTHAMPTON ST., W.C.2
NEW YORK : CHARLES SCRIBNER'S SONS

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CONTENTS OF VOLUME II.

PART III.

	PAGE
CHAPTER XVII. LANSDOWNE HOUSE, BERKELEY SQUARE, W.	1
CHAPTER XVIII. THE ADELPHI AND SOCIETY OF ARTS	18
CHAPTER XIX. THREE TYPICAL LONDON HOUSES: CHANDOS, WYNN AND DERBY	48
CHAPTER XX. THE FETE PAVILION AT THE OAKS, EPSOM	72
CHAPTER XXI. HOME HOUSE, 20, PORTMAN SQUARE	80
CHAPTER XXII. MANSFIELD STREET, W., 1770; PORTLAND PLACE, W., 1773 and 1776-81; FITZROY SQUARE, W., 1790	94

PART IV.

CHAPTER XXIII. NOSTELL PRIORY, NEAR WAKEFIELD IN YORKSHIRE	117
CHAPTER XXIV. NEWBY HALL, NEAR RIPON, YORKSHIRE	133
CHAPTER XXV. MISTLEY HALL, CHURCH AND PROPOSED SEA BATHING PAVILION	146
CHAPTER XXVI. SALTRAM AND MAMHEAD, DEVONSHIRE	157
CHAPTER XXVII. BRASTED, NEAR SEVENOAKS, KENT	167
CHAPTER XXVIII. CAMBRIDGE	173
CHAPTER XXIX. MRS. FITZHERBERT'S FIRST HOUSE AT BRIGHTON	181

PART V.

CHAPTER XXX. INTRODUCTION: ROBERT ADAM IN SCOTLAND	192
CHAPTER XXXI. THE WORK OF ROBERT ADAM IN EDINBURGH	201
CHAPTER XXXII. THE REGISTER HOUSE OF SCOTLAND, EDINBURGH	221
CHAPTER XXXIII. EDINBURGH UNIVERSITY AND THE MERCHANT HALL	236
CHAPTER XXXIV. MELLERSTAIN, BERWICKSHIRE	252
CHAPTER XXXV. CULZEAN, Ayrshire	263
CHAPTER XXXVI. NEWLISTON, WEST LoTHIAN	278

PART VI.

CHAPTER XXXVII. FURNITURE	288
---------------------------	-----

PART VII.

APPENDIX A. THREE ORIGINAL LETTERS FROM ROBERT ADAM AT ROME, 1756-57	318
APPENDIX B. THE WILLS OF ROBERT, JAMES AND WILLIAM ADAM. INSCRIPTIONS ON THE FAMILY TOMB AT EDINBURGH	321
APPENDIX C. THREE ADAM SALES, 1773, 1818, 1821	324
APPENDIX D. BILLS OF CHARGES AND PRICED SCHEDULES OF BUILDING WORKS AT SHELburnE (NOW LANSDOWNE) HOUSE, BOWOOD, ARLINGTON STREET, MOOR PARK, ETC.	340
LIST OF WORKS CONSULTED	349
TOPOGRAPHICAL INDEX TO THE COLLECTION OF ADAM DRAWINGS IN THE SIR JOHN SOANE MUSEUM, AND CROSS INDEX OF CLIENTS' NAMES	354

LIST OF ILLUSTRATIONS.

VOLUME II.—PART III.

CHAPTER XVII.

LANSDOWNE HOUSE, BERKELEY SQUARE, W.:	PAGE
The Façade	1
Plan of a House for Lord Shelburne in Piccadilly	2
Elevation and Plan of the Gateway	3
The Entrance Hall	4 and 5
Three Plans Made for Lansdowne House	6
Ante-room	7
Eating-room	8
The Apsidal End of the Ante-room	9
Detail of Fireplace Bay of Drawing-room	10
The Drawing-room Ceiling	11
Detail of Alcove opposite Fireplace in Drawing-room	13
The End Feature of the Courtyard	14
Drawing for Sculpture Gallery made by Panini at Rome	15
Detail of Staircase	15
The Gallery	16
Elevation	17

CHAPTER XVIII.

THE ADELPHI:	
Detail of the Terrace	18
From the print by Thomas Malton	19
View Looking up Adam Street	21
Adelphi Terrace, by Thomas Malton	23
Plan of the Arches	24
Plan of the Adelphi Buildings	25
Cross Sections	26
Elevation of Royal Terrace	27
Detail Plans	29
Detail of Doorway and Balconette	30
View at Corner of Adelphi Terrace	31
Doorway in John Street	32
End Façade to John Street	32
Drawing-room Ceiling, No. 4, Adelphi Terrace	33
Drawing-room, No. 4, Adelphi Terrace	33
Ceiling, No. 3, Adelphi Terrace	34
Details of Ceilings in David Garrick's House	35
Front Room, Ground Floor, David Garrick's House	36
Drawing-room Ceiling, No. 5, Adelphi Terrace	37
Some Characteristic Chimneypieces	38
View of London from the Terrace	39
Elevation of the House for the Society of Arts	40
Plans of Ground and First Floors	41
Signed Plans attached to Original Contracts	42
Signatures of the Brothers Adam	42
The Meeting-room	43
The Repository, now the Library	44
Detail of Centre Bay	45
Façade	46
Bridge over William Street	47

CHAPTER XIX.

THREE TYPICAL LONDON HOUSES.

CHANDOS HOUSE:	
The Hall	48
Plan	49

CHANDOS HOUSE—continued.

	PAGE
Ceiling of the Back Parlour	50
In the Back Parlour	50
Chimneypiece in the present Dining-room	50
The Eating-room	51
Detail of Fireplace in the Eating-room	51
The Boudoir	51
The Chimneypiece in the Second Drawing-room	52
Ceiling in the Second Drawing-room	52
The Porch	53

20, ST. JAMES'S SQUARE:

Plan	49
South Wall of the Courtyard	54
View of the Façade	54
Stair Balusters	55
The Foot of the Stair	55
In the Entrance Hall	55
Head of Staircase	56
Top of Staircase	57
Staircase at First Floor Landing	57
Doorway in Eating-room	58
Detail of Chimneypiece and Mirror in Eating-room	58
Eating-room	59
The Music-room	60
Side Table in the Dining-room	60
Sideboard and Vases in the Dining-room	60
Torchère	61
Side Tables in the Withdrawing-room	61
Music-room Fireplace	61
Ante-room to First Withdrawing-room	62
The First Withdrawing-room	63
Ceiling in Second Withdrawing-room	63
The Second Withdrawing-room	64
Lady Williams-Wynn's Room	64

OLD DERBY HOUSE, IN GROSVENOR SQUARE:

Plan	49
Inside View of the Third Drawing-room	65
Plan and Section of the Great Drawing-room	66
Ceiling for the Great Dressing-room	66
Section of one end of the Second Drawing-room	67
Section of one side of the Second Drawing-room	67
Section of the chimney side of the Ante-chamber in the principal Storey	68
(1) Mirror at 20, Mansfield Street, and (2) Chimneypiece of Statuary Marble	69
Ceiling for the Bow Dressing-room	70
Ceiling for the Bedchamber	70

CHAPTER XX.

THE FÊTE PAVILION AT THE OAKS, EPSOM:

Proposed Plan of Oaks Castle, Epsom, and Plan of the Fête Pavilion	73
Inside View of the Supper-room and part of the Ballroom	75
Inside View of the Ballroom	77
Plan of Principal Storey of Knowsley Castle	78

CHAPTER XXI.		PAGE
HOME HOUSE, 20, PORTMAN SQUARE :		
Façade		80
Ground and First Floor Plans		81
Back Elevation		82
Front Parlour		83
Ceiling of Front Parlour		83
Back Parlour		84
Lady Home's Staircase		85
Upper Part of Staircase Well		86
Staircase, First Floor		86
The Music-room		87
Interior of the Music-room		87
North Wall of Music-room		88
Ceiling of Music-room		88
South, or Window Wall, of Music-room		88
East Wall of Music-room		89
The Entrance to Music-room from the Staircase		89
The Second Drawing-room, South End		90
Ceiling of the Drawing-room		90
Original Chimney-piece in Drawing-room		91
Detail of Library Ceiling		91
Adam Drawing of the Etruscan Bedroom		92
South Side of the Etruscan Bedroom		92
Original Adam Drawing for Porch and Railings		93

CHAPTER XXII.		PAGE
MANSFIELD STREET, W., 1770 ; PORTLAND PLACE, W., 1773 AND 1776 81 ; FITZROY SQUARE, W., 1790 :		
Mansfield Street, looking North		94
" " Plans		95
" " Doorway on the West Side		96
" " A Staircase and Typical Wall Treatment of Upper Part of Stair Well		97
" " Ceiling of Front Drawing-room		98
" " Ceiling of Back Drawing-room		98
" " No. 20, Colonnade in the Front Parlour		99
" " Doorway on the East Side		99

MANSFIELD STREET, ETC.—continued.		PAGE
Mansfield Street, No. 20, Detail of Staircase		
" " " Dome		99
" " " Ceiling of Front Drawing-room		100
" " " Ceiling of Back Drawing-room		100
" " " Upper Part of Staircase Well		101
Portland Place, Diagram Plan		102
" " The Elevation of Findlater House, as proposed		103
" " The Elevation of the Earl of Kerry's House, as proposed		103
" " James Adam's Original Design for the West Side		104
" " Centre House on the West Side		105
" " Centre House on the East Side		105
" " A Typical Adam Doorway		106
" " No. 25		107
" " Fireplaces in No. 25		107
" " Plans of No. 25		108
" " Ceiling in Back Drawing-room, No. 25		109
" " Ceiling in Front Drawing-room, No. 25		109
" " Ceiling in Back Drawing-room, No. 31		110
" " Ceiling in Front Drawing-room, No. 31		110
" " Drawing-room Chimney-piece, No. 31		111
" " Drawing-room Doorway, No. 31		111
Fitzroy Square, East Side Elevation		112
" " South Side Elevation		112
" " East Side		113
" " Detail of Centre of East Side		113
" " Diagram Plan and Plans of No. 7		114
" " South Side of		115
" " Detail of the End Pavilion, East Side		115
" " Malton's View		116

PART IV.

CHAPTER XXIII.		PAGE
NOSTELL PRIORY, NEAR WAKEFIELD IN YORKSHIRE.		
Entrance Front from North-East		117
Plan		118
Detail of the Adam Wing		119
Designs for North End Elevation and Stable Tower		120
James Paine's West Front and Kitchen Pavilion		121
Ceiling of Hall on Principal Floor		122
The Adam Hall on Principal Floor		123
Salon Fireplace		123
Detail of Centre of Salon Ceiling		124
The Salon		125
Tapestry Room		126
Detail of the Tapestry Room		127
Detail of Adam Ceiling in Tapestry Room		128
The Adam Library		129
Fireplace, Breakfast-room		130
Detail of Library Ceiling		130
The Adam Bedroom		131
The Stable Block		131

CHAPTER XXIV.		PAGE
NEWBY HALL, NEAR RIPON, YORKSHIRE.		
Plan of Additions		132
The Weddell Monument in Ripon Cathedral		133
South Front : The Sculpture Gallery		134

NEWBY HALL—continued.		PAGE
The Entrance Front		135
The Entrance Hall		136
The Fireplace Side of the Entrance Hall		136
Fireplace in the Tapestry Room		137
Adam Mantelpiece in Dining-room		137
Adam Drawing-room		138
Adam Drawing-room, the Fireplace		139
The South Side of the Drawing-room		140
In the Sculpture Gallery		141
View across the Rotunda of the Sculpture Gallery		142
The Rotunda of the Sculpture Gallery		143
View from the Rotunda		143
Upper part of the Staircase		144
The Stables from Without		145
In the Stable Courtyard		145

CHAPTER XXV.		PAGE
MISTLEY HALL, CHURCH AND PROPOSED SEA BATHING PAVILION.		
South-West View of the Church at Mistley		146
Detail of one of the Twin Towers		147
Plans		148
Sketch by Robert Adam for the Bath Building		149
Plans of the Salt Water Baths		150
Cross Section of the Bath Building, etc		151

LIST OF ILLUSTRATIONS.

xi.

MISTLEY HALL, CHURCH, ETC.— <i>continued</i> .	PAGE
End Elevation of the Proposed Bath Building . . .	152
Lodge as Built	152
Elevation of one End of the Church	153
One of the remaining Towers of the Church	154
Section through the Church from East to West	154
The Twin Towers as existing after the Demolition of the Body of the Church	155

CHAPTER XXVI.

SALTRAM AND MAMHEAD, DEVONSHIRE.	
Saltram : Doorway in the Hall	157
„ Plan of House and Offices	158
„ Elevation of the Gateway and Lodges	166
„ The Drawing-room	163
„ The Intended Library	165
Mamhead : Plan and Elevation of House	164

CHAPTER XXVII.

BRASTED, NEAR SEVENOAKS.	
The Entrance Porch	167
Plans	168
Portico on the Garden Front	169
Detail of Portico on the Garden Front	170
Detail of the Entablature	171
Doorway and Overdoor in the Drawing-room	172

PART V.

CHAPTER XXX.

INTRODUCTION : ROBERT ADAM IN SCOTLAND.	
Dalkeith Bridge	192
The Trades' Hall, Glasgow	193, 194
Buildings near the Trades' Hall, Glasgow	194
Plans for Assembly Rooms, Glasgow	195
Stirling Street, Glasgow	196
College Street Buildings, Glasgow	197
St. George's Church and Manse in York Place, Edinburgh	197
Plans and Elevations of Gossford House, East Lothian	198, 199
Gateway at Cullen	200

CHAPTER XXXI.

THE WORK OF ROBERT ADAM IN EDINBURGH :	
Diagram Plan of Edinburgh	202
Perspective View of Proposed buildings, South Bridge	203
Design for Proposed Houses and Shops, South Bridge	203
Arch over Cowgate as built	203
A Pair of Houses in Castle Street	205
Baron Orde's House : Queen Street Plans	206
Exterior	207
Detail of Front Doorway	207
Ceiling of the Second Drawing-room	208
Chimney-piece for Second Drawing-room	208
Ceiling of the First Drawing-room	209
Mantel in Study for First Drawing-room	209
Houses in Queen Street, New Town, Edinburgh, in the Adam Style	210
Detail of a Doorway	210
Ceiling of Adam Character in No. 64	211
Hall Ceiling, No. 64	211
Mantel and Grate of late eighteenth century character in No. 64	212
Ceiling of late Adam type in No. 64	212
Charlotte Square, Edinburgh : End Elevation of the First Block built	213
Design of the West Side	214

CHAPTER XXVIII.

CAMBRIDGE.	PAGE
Design of a Front for the South Side of the Quadrangle of King's College, by Adam	173
The Upright of the South Side of King's College fronting the Chapel, by Gibbs	173
Plans of Proposed buildings at Cambridge	174
Robert Adam's Sketch for Altering the Front of the West Side of the Quadrangle	175
James Gibbs' Elevation for West Side Building	175
James Gibbs' View of the Public Building	176
Elevation of Proposed Library and Public Buildings, by Adam	176
East Façade of the University Library	177
Perspective Group of King's College Buildings	178
The Screen to King's College Quadrangle, etc.	179

CHAPTER XXIX.

MRS. FITZHERBERT'S FIRST HOUSE AT BRIGHTON.	
Adam Drawings and Plans for a House at Brighton	181, 182 and 184
Mrs. Fitzherbert's House at Marble Hill	185
The Main Staircase, Marble Hill	186
Overdoor and Panel, Marble Hill	187
Detail of the Reception-room, Marble Hill	189
The Staircase Landing	190

THE WORK OF ROBERT ADAM IN EDINBURGH.—*continued*.

View of the Western Side	215
Design of the East Side	217
Design of the North and South Sides	217
View of the North Side	217
Design for Additions to the College of Justice, Edinburgh : Plan	218
West Front of the Design	219

CHAPTER XXXII.

THE REGISTER HOUSE OF SCOTLAND, EDINBURGH.	
Detail of Centre Bay	223
Plan of the Register House and design for a Church at Lasswade	224
General View of	225
South Elevation	227
Section through the Centre Line from North to South	227
Detail of Angle Bay and Cupolas	228
Interior of the Dome	229
Detail of the Ceiling of the Dome	231
Proposed Houses, Leith Street, Edinburgh : South-East Front of an Ornamented Design for	233
Leith Road as built	235

CHAPTER XXXIII.

THE UNIVERSITY, EDINBURGH :	
Façade to the South Bridge	237
The New College : Ground Floor Plans	238
„ „ „ Plan of First Floor and Elevation	240
„ „ „ Sections and Elevation	241
„ „ „ Sections and Elevations	243
Domed Vestibule leading to Quadrangle	245
Centre Bay of the Façade	246
Plan for completion by William Adam	247
Quadrant Colonnade in the Great Quadrangle	248
Main Entrance from the higher level of the rising Street	249
The Merchant Hall, Hunter Square, Edinburgh	250

CHAPTER XXXIV		PAGE	CULZEAN, AYRSHIRE <i>continued</i>		PAGE
MELLERSTAIN, BERWICKSHIRE :			Site Plan		270
Entrance Hall		252	Entrance Front		270
Plan		253	Detail View of South Side		271
Library Fireplace		254	The South Side from the Lower Terrace		271
Dining-room		255	Oval Staircase		272
An Adam Bathroom		256	Round Drawing-room		273
Ceiling, Little Dressing-room (now Study)		256	Girandole		274
Staircase Hall		257	In the Long Drawing-room		274
A Corner of the Library		258	Fireplace in the Long Drawing-room		275
Dining-room Fireplace		259	Boudoir Fireplace		276
The Library		259	Adam Table in Round Drawing-room		276
The Great Gallery		260	Eating-room		277
Unexecuted Design for Gallery Ceiling		260			
Entrance Front		261			
South or Garden Front		261			
Original Design for the Centre Block		261			
CHAPTER XXXV.			CHAPTER XXXVI.		
CULZEAN, AYRSHIRE.			NEWLISTON, WEST LoTHIAN :		
Old Mortar in Forecourt		263	The Entrance Front		288
Plan of Proposed Additions and Alterations, 1785		264	Plans and South Elevation		289
The Castle from the Curving Shore		265	Detail of Centre Bay of Entrance Front		289
Plan of Proposed Additions and Alterations, 1787		266	Newliston from Across the Lake		281
The Castle, looking Eastwards		267	Hercules at the Parting of the Avenues		282
North Front of Culzean Castle		268	Entrance Front from the South-West		282
Entrance Archway		268	The Hall		283
Great Round Tower		269	Hangings of Appliqué and Painted Silk in Drawing-room		284
			In the Breakfast-room		285
			A Bedroom Fireplace		286
			The Adam Bedstead		286
			Site Plan		287

PART VI.

CHAPTER XXXVII. FURNITURE.		Design for Semicircular Side Table with Inlaid Marble	
CROOME COURT :		Top, Osterley Park	302
A Corner of the Salon	288	First Design for Chair for Etruscan Room, Osterley	303
DEVONSHIRE HOUSE :		Design of a Confidante for Sir A. Hume	303
Side Table in the Dining-room	289	Commode for Second Drawing-room, Apsley House	303
Console Table in the Ballroom	289	Chimney-glass for Second Drawing-room, 20, Portman Square	304
MOOR PARK :		Glass over Ante-room chimneypiece, 20, Portman Square	304
Side Table in the Salon	290	Ceiling in Second Drawing-room, 17, Hill Street	305
Side Table in Hall	290	BYRAM :	
Console Table for Sir Lawrence Dundas, Bart.	291	Ceiling of Library	306
Armchair of Sofa Suite	291	Book-lined Walls of Library	306
Sofa for Sir Lawrence Dundas, Bart.	293	Pedestal and Vase for Sideboard	307
KEDLESTON :		Chairs for Hall and Term for a Lamp	307
Palm Mirror with Coat of Arms	292	NOSFELI :	
Gilt Dolphin Sofa	292	Chippendale Settee	308
State Bedroom	293	Settee extended for Bedstead use	308
Queen Charlotte's Bed, now at Hampton Court	294	Chair of <i>circa</i> 1740 and a later one with Ribbon Back	308
Boucher-Neilson Tapestries of 1766-69	295	A Chinese Chiffonier at Kedleston	309
The Staircase at No. 19, Arlington Street	296	Hangings Lamps, Watch-cases, etc.	310
A Settee belonging to the Moor Park Suite	296	Inkstand Designed for Sir W. W. Wynn	311
Console Table with Agate Top	297	Original Design for an Epergne for Lord Lisburne	312
Adam Lamp Pedestal	297	Candlestick for the Duke of Roxburghe	312
Small Settee of the Moor Park Suite	297	Racing Cup for Mr. Thomas Dundas	313
Boucher-Neilson Tapestries for Moor Park	298, 299	Cup for the Duke of Roxburghe	313
Elevation of two Side Tables with Scagliola Tops	300	Richmond Races Cup, 1770	313
Elevations of Curtain Cornices, Pedestals and Stove at Luton Hoo	300	Staircase Lamp, Arlington Street	313
Harpischord for the Empress Catherine II	301	Two Silver Dishes for Sir Watkin Wynn	314
Organ Case for No. 20, St. James's Square	301	Original Designs for Silver Plate	314
Sedan Chair for Queen Charlotte	302	Silver Dish for Sir Watkin Wynn	315
		Later Adam Balustrading	315
		Staircase at Wormleybury	317

PART VII.—APPENDIX A.

Facsimile of Robert Adam's Handwriting at Rome, May 8th, 1756	320
---	-----

SYNOPSIS OF THE WORK.

VOLUME I.

PART I.

INTRODUCTORY.

- CHAPTER I. EARLY YEARS UP TO ROBERT ADAM'S RETURN FROM ITALY IN JANUARY, 1758.
- CHAPTER II. OUTLINE OF THE EARLY PERIOD FROM 1758 UP TO THE START OF THE ADELPHI SCHEME IN 1768.
- CHAPTER III. ROBERT ADAM'S IDEAS.
- CHAPTER IV. THE CASTLE STYLE AND THE FIRST STIRRINGS OF THE GOTHIC REVIVAL.
- CHAPTER V. ROBERT ADAM'S CRITICS.
- CHAPTER VI. THE ADELPHI CRISIS: LAST YEARS AND THE DEATHS OF ROBERT AND HIS BRETHREN.

PART II.

EARLY DOMESTIC WORK IN THE COUNTRY.

- CHAPTER VII. HATCHLANDS, SURREY, 1759.
- CHAPTER VIII. SHARDELOES, BUCKS, 1759-61.
- CHAPTER IX. HAREWOOD, YORKSHIRE, 1759-68.
- CHAPTER X. CROOME COURT, WORCESTERSHIRE, 1759-65 (?) AND LATER.
- CHAPTER XI. BOWOOD, WILTSHIRE, 1761-71.
- CHAPTER XII. COMPTON VERNEY, WARWICKSHIRE, 1760-63.
- CHAPTER XIII. KEDLESTON, DERBYSHIRE, 1760-70 (?).
- CHAPTER XIV. SYON, MIDDLESEX, 1762-68.
- CHAPTER XV. OSTERLEY, MIDDLESEX, 1761-79 (?).
- CHAPTER XVI. KENWOOD, MIDDLESEX, 1767-68.

VOLUME II.

PART III.

WORK IN LONDON.

- CHAPTER XVII. LANSDOWNE HOUSE, BERKELEY SQUARE, 1762-65 AND 1765-68.
- CHAPTER XVIII. THE ADELPHI, 1768-72, AND THE SOCIETY OF ARTS, 1772-74.
- CHAPTER XIX. THREE TYPICAL HOUSES: CHANDOS HOUSE, CHANDOS STREET, 1771; WYNN HOUSE, ST. JAMES'S SQUARE, 1772; DERBY HOUSE, GROSVENOR SQUARE, 1773.
- CHAPTER XX. THE FETE PAVILION OF 1774 AT EPSOM FOR THE EARL OF DERBY.
- CHAPTER XXI. HOME HOUSE, PORTMAN SQUARE, 1775-77.
- CHAPTER XXII. MANSFIELD STREET, W., 1770: PORTLAND PLACE, W., 1773 AND 1776-78; FITZROY SQUARE, N.W., 1790.

PART IV.

LATER DOMESTIC WORK IN THE COUNTRY.

- CHAPTER XXIII. NOSTELL, YORKSHIRE, 1766-76.
- CHAPTER XXIV. NEWBY, YORKSHIRE, 1772-80.
- CHAPTER XXV. MISTLEY, ESSEX, 1774-76 AND 1782.
- CHAPTER XXVI. SALTRAM, DEVONSHIRE, 1768, AND MAMHEAD, DEVONSHIRE, 1774.
- CHAPTER XXVII. BRASTED, KENT, 1784.
- CHAPTER XXVIII. CAMBRIDGE, 1784-88.
- CHAPTER XXIX. MRS. FITZHERBERT, BRIGHTON, SUSSEX, 1786.

PART V.

WORK IN SCOTLAND.

- CHAPTER XXX. INTRODUCTION. ROBERT ADAM IN SCOTLAND.
- CHAPTER XXXI. THE WORK OF ROBERT ADAM IN EDINBURGH.
- CHAPTER XXXII. THE REGISTER HOUSE OF SCOTLAND IN EDINBURGH, 1772-89.
- CHAPTER XXXIII. THE UNIVERSITY, 1788, AND MERCHANT HALL, 1788-90, IN EDINBURGH.
- CHAPTER XXXIV. MELLERSTAIN, BERWICKSHIRE, 1770-78.
- CHAPTER XXXV. CULZEAN, Ayrshire, 1777-90.
- CHAPTER XXXVI. NEWLISTON, MIDLOTHIAN, 1789-92.

PART VI.

CHAPTER XXXVII. ON FURNITURE.

PART VII.

- CHAPTER XXXVIII. APPENDICES. ADAM INSCRIPTIONS AND WILLS. SALE LISTS OF ROBERT ADAM'S EFFECTS IN 1773, 1818 AND 1821. MESSRS. ROBERT AND JAMES ADAM BILLS OF CHARGES. PRICED SCHEDULE OF BUILDING WORKS. SPIERS INDEX OF DRAWINGS IN THE SOANE COLLECTION. INDEX OF CLIENTS' NAMES. GENERAL INDEX.

PART III. CHAPTER XVII.

LANSDOWNE HOUSE, BERKELEY SQUARE, W.

FOR LORD BUTE 1761-65, AND LORD SHELBURNE 1765-68.

TO lovers of architecture as an art and of London as a great city there are few subjects of greater regret than the absence of those palaces of the nobility which form so conspicuous an attraction in the other great capitals of Europe. The intelligent visitor from abroad might well enquire where the leaders of the nation house themselves, and where the famous English domestic architecture is to be looked for in London.¹ Lansdowne House is one of the exceptions that could be pointed out with pride, singularly modest and retiring though it be by reason of its secluded position. Screened by Devonshire House from Piccadilly, Lansdowne House appears as if set at an angle to Berkeley Square, without any definite lay-out or architectural setting relatively to that fine open space. This was a condition in the sale of the site. The stately elevation of Portland stone is a noble instance of Robert Adam's power of conferring interest on a dignified façade that in no way depends on sculpture or elaborate carving for its effect. Fortunately the front is singularly little altered; only on the ground floor have the windows lost their sash-bars.

Lord Shelburne had been, it appears, for some time in search of a suitable site for a town house. A letter addressed to him by Fox (quoted in the chapter on Bowood) and dated June 29, 1761, recommends this particular spot. Shelburne, however, was anticipated by Bute,² who began, carried on, and provided for the completion of the house in accordance with Adam's designs. A sheet of plans given here shows something of the actual development of the scheme.



THE FACADE OF LANSDOWNE HOUSE.

PLAN OF A HOUSE FOR THE EARL OF SHELBURNE
FRONTING PICCADILLY AND THE GREEN PARK
ROBERT ADAM 1764



It will be seen that it was at first intended to make the approach to the house from Piccadilly *viâ* Bolton Row.

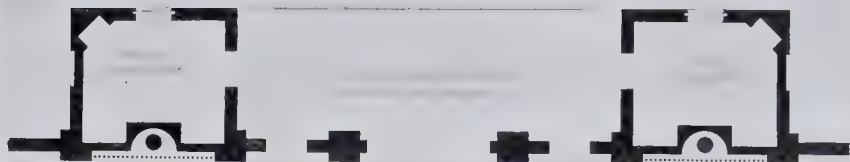
In view of Fox's letter of June 29th, 1761, it would seem as if the purchase of the land by Bute must have taken place before the year 1762.

Bute was Prime Minister between May, 1762, and April, 1763. There were popular squibs and libels connecting the building of this house with the Peace of Paris, signed February 10th, 1763, which seems to prove that the work must have been well advanced by that date. Meanwhile Shelburne, having lost that site, was still considering a proposal to build at Hyde Park Corner on a plot of land which appears to have been bought before October, 1765. This ground ultimately was developed by the Adams, who erected three large houses at the south-western corner of the present Park Lane. The following original and unpublished letter from General Robert Clerk (see page 99) illustrates the position in May, 1765 :

Paris, May 14th, 1765.

To the Earl of Shelburne.

I received the plan of the principal floor of your intended house, & by the post afterwards a line from James Adam. As much as I can judge, nothing could be done better according to the situation circumstances & extent of the building. However



Robert Adam, Architect, 1767.

1.—ELEVATION OF THE GATEWAY OF SHELburnE HOUSE TOWARDS BERKELEY SQUARE.

2.—PLAN OF THE GATEWAY AND PORTERS' LODGES AT SHELburnE HOUSE.

I can not conceive how you & Lady Shelburne can do with only one floor.³ Lord Bute's house is worth ten of it upon that account. It would only be ten feet or about 20 steps more than Lord Bute's to make such another above for Lady Shelburne. Tho you propose to live in the bourgeois way, yet it is proper as to tranquility, dignity, propriety, & it always leaves it in your power to change your way & besides proper for particular occasions, which should always be in the power of a man of your property.

As to the flat arches⁴ I wrote to J. Adam that I neither could advise them nor propose them to anybody. I shall have them in my house. There is but one man who can attempt it. He comes on purpose with French workmen & that only for me.⁵ If it succeeds with me, it will be of great service & it is not so expensive as with timber. The affairs of the finances are more difficult with me than the flat arches.

As to your town house I shall make a few reflections. It is a house in a free government where a man of property can act a part in publick affairs in opposition to the Court or with the Court against popular violences. In Paris every thing is calculated for a life of dissipation commonly called by ignorant men a life of pleasure. Independence an exertion of the principal qualities of a man & an application to such things as give pleasure upon reflection when they are past & which nobody can deprive another of are the resources & points of view of a man of property in our Country. Of course tranquility, quietness, retirement when one pleases, with real dignity are the proper qualities in a house for such a man. Burlington-house⁶ gives an idea of it. 150 yards square is sufficient. The distance is a childish thought. What was distant twenty years ago is not distant now. A Tallow chandler or a Covent garden Lady may live at too great a distance, but you or the Duke of Bedford or Mr. Pitt can not. Lord Hardwick lived in Powis house.⁷ The situation at Hyde Park is delightful for Thais or Rhodope, Madam de Montespan or Madam de Pompadour, a Chudley, or a Kitty Fisher,⁸ or for most of the Ladies of the Bedchamber who can have no other than a mean, dissipated, at the same time vulgar & fashionable taste.

A Prospect is well in your own Park, but is an absurd thought for a town house for it cannot well be obtained but at the expense of more essential pleasures & at any rate is a trifling consideration. Besides the inhabitant of such a Hyde Park house

can never be to itself & is always in a Vaux-hall or Ranelagh, never valuing itself upon itself & upon pleasures that never tire or never wear out. Let us consider it in another point of view. Not only the ground is not yours, but the pleasures such as they are of such a situation are not dependent upon you. A man of property who acts a part with force, is to expect no quarter but what our form of government gives & his own natural strength.⁹ The whole prospects may be taken away in one week by an order of the Court, to the satisfaction or what is worse the affected compassion of many people. For my part I could never live in such a house. Another thought. You are acting your part well as a Minister. An Alderman Beckford with a Mob¹⁰ breaks every window of your house in one night. It is confused ideas of such things which prevent many men from going on & acting their part, & they become contemptible out of fear of God knows what Square,¹¹ Middlesex hospital, or where you like, it is not 6 minutes difference; take a piece wall round it 30 feet high & road round it, you have all within yourself tranquility, quietness, to your friends & to mankind, without trifling, dissipated, momentary, & in a short while of the eyes. All within yourself. In se teres atque rotundus.

Go beyond Portman
of ground with a
your mind to yourself
tiresome, pleasures

Yours R. CLERK.

The surrounding wall, "30 feet high," sounds rather wild, but the whole letter is extraordinarily interesting and throws a strong light upon the character of the man to whom it was



THE ENTRANCE HALL.

addressed. A good deal of misconception has arisen as to the true history of Lansdowne House, probably because the Adam drawings in the Soane Collection, headed "for the Earl of Bute," evidently made for a house on this same site, are not those of the house as actually built. The final plans of the present house, in fact, are missing, but it is not difficult to see how the scheme was developed. The house was already far advanced when sold to Shelburne, and Bute undertook to complete it to Adam's designs,

Shelburne also making such additions as he wished, so that it became a kind of joint scheme, with the architect as the link. When Adam published his "Works," he dates the plates of Shelburne House 1765-68, and it had, no doubt, been agreed that Bute's name should no longer be connected with the work after the purchase had been completed.¹² Lord Bute was living in Albemarle Street in 1764, but Lord Shelburne was calling on him in 1765 in South Audley Street, the house in which Bute afterwards died, in 1792. John Home was lodged in the same street so as to be close to his patron. Lord Shelburne was in Hill Street in 1766.

Still pursued, in spite of his retirement, by the political spite of his enemies, Lord Bute withdrew more completely than ever from public life, and while he was in Italy, in the spring of 1769, he lived very reservedly and quietly in Rome, Naples, and Florence, receiving no visits. A letter which has been preserved shows that the situation of the Adams between the two clients was a sufficiently difficult one, and the mediation of Robert Adam's old friend, General Robert Clerk, was evidently sought:

November 1st, 1765. London.

To the Earl of Shelburne.

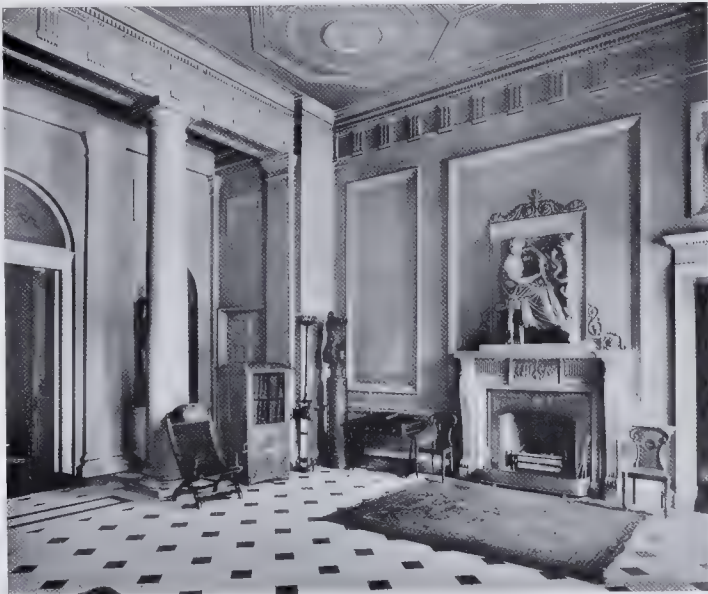
R. Clerk.

Adams came to see me to talk about your house after he had been with you at Wycombe. He mentioned an alteration you and Lady Shelburne proposed, which he thought made the house greatly better and removed the only fault there was in the disposition of the rooms, the taking away the back stairs upon the left as you come in and making another without, which would communicate still better from the kitchen to the Dining Room. It appeared plain to me that nothing could be better and it is needless to mention the reasons as you know them. Mr. Adams was affrayed as the articles were express as to the finishing of the house as intended, yet he thought, for an alteration of so great importance, it would be very unreasonable not

to make it, and asked my opinion. I thought as he did and, after the calculation was made of the difference of the expense, a £100 more should be allowed in favour of Lord Bute and against you, that there might not be the smallest doubt of its being possible of Lord Bute's losing by it.

For my part I had never examined attentively what alterations could be made for the better and had particularly looked upon these stairs as a fixed part of the house, when I first saw it. Mr. Adams said that he was nigh in the same way himself, for when he undertook the house these stairs were fixed,¹³ and that tho he believed he had brought about many alterations for the better, yet it was by little & little and always with difficulty, so that he had never considered so fully what could be done for the best as to the whole disposition. Besides I remember now, which perhaps Adams forgot, that Lord Bute's notions of stairs are very particular, and that in his way of thinking, at least at that time, this alteration would not have been to his mind. The Back stairs upon the right were to be for himself alone, and no other person was to come down that way. As it is now fixed, the house could not be better and it is without doubt the best in London.

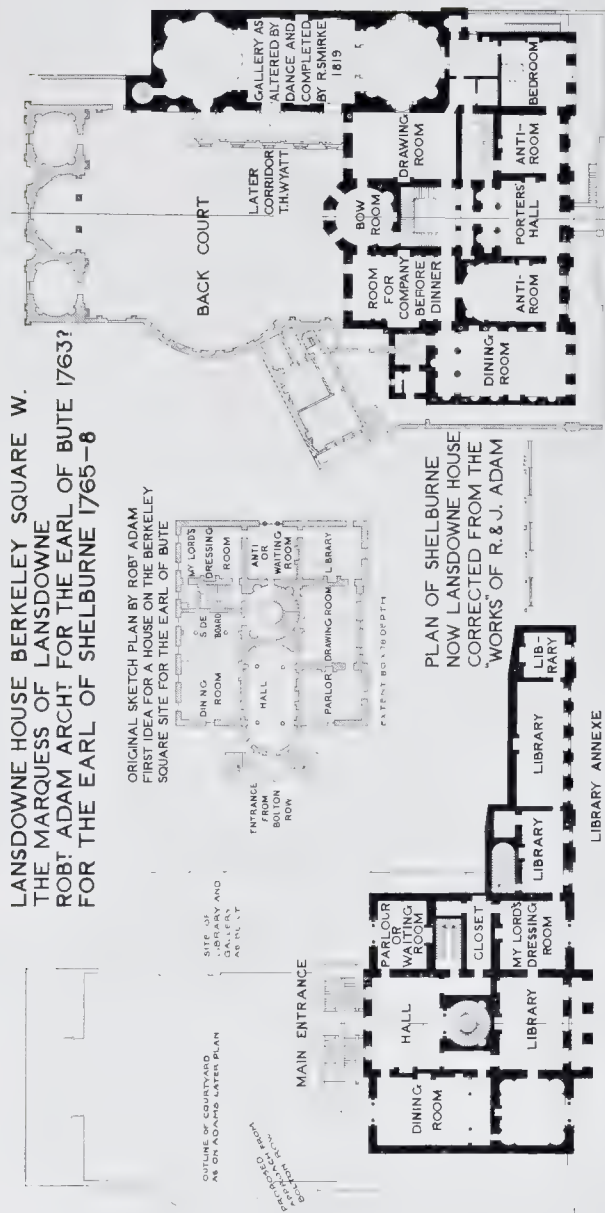
At any rate no other alteration could be made now, as everything has gone with the greatest rapidity the vents are made and walls up. Besides Mr. Adams has only to do with Lord Bute. Read the articles. I mention this as he came to me the other day in the greatest distress and anxiety of mind upon account of a letter he had got from you which he shewed me. By what I can judge, he has reason to be anxious. There is no end of this. I promised to write you and answer the letter, for which he said he was much obliged to me. Besides you was mistaken as to the backstairs upon the right. They are lighted from the top, as you may see from the plan, and go up to the garrets. I went yesterday to Lord Bute's with Adams. We were an hour with him. He is in worse humour than ever I saw him about the bargain of your house. He thinks it very hard to borrow money to build for you. He feels as if he had been driven to it and not as if it had been an action of his own doing. You knew him. I assure you he was in such a way that I thought I could not mention the alteration, which is made, and Adams said to me, after we came away, that I was in the right for it would not have done. I therefore beg of you to let everything go on as it is, and say and write nothing. What has been done may be put upon me. I agree to it. If this is not followed I see plainly that there will be a difference, and that you will have a very disagreeable affair upon your hands about a trifle even if it was not the value of half a crown. This would be very absurd for you, all considered. It would still be more unreasonable that Adams should suffer,¹⁴ which is even much more probable than he imagines. Enough of this. As to the money. Lord Bute let fall in conversation, "Well, it is true I must borrow the money, but I shall give Lord Shelburne security for it." I imagine the house may be given with the ground as security at least for one half, and insured at that value the house and stables alone. Your ground at Hyde Park for the rest. I believe that you will sell it for double what you paid for it, if well managed. I have a notion Calcraft will buy part of it and build Adams's house. The only fear he has, is that somebody may get a grant of the part behind it. This I believe can be managed, and that part of the park granted to you, but not to build upon, or even plant, or inclose, only to prevent the like being done by another. I spoke to Lord Bute about it, but it must be done by another. This will make your ground of great value. Besides I wish Adam's house to be built; it is his own plan, disturbed by nobody in any respect; and according to the ground nothing I think could be better, either as to convenience or beauty. It is seldom anybody gives him opportunity to think upon a house at leisure and do what he pleases without directions and caprices, which often spoil the whole. Lord Bute had never seen the plans of it till yesterday. We showed him them. He was very much pleased. However I prefer your house and would not give it for two of it. Your ground floor is capital which is not the same in the other. In this respect your ground is an advantage for that floor is twelve feet high behind. However I shall not say that, for I wish the other to be done. I shall say no more about your houses. I am at breakfast in my house in Clarges Street, Piccadilly. It was Lady Primrose's house. She goes to Bath. I have taken it, ready furnished for a year. I am informed this moment that the Duke of Cumberland¹⁵ died last night. It requires no reflections. My respects to Lady Shelburne and the Ladies. Your brother is in town. I have not seen him yet. Yours affectionately. Remember the latter end of my last letter.



ENTRANCE HALL: SHOWING FIREPLACE WITH ANTIQUE MARBLE OVER IT.

General Clerk was at this time on very confidential terms with Lord Shelburne, and was being consulted both in respect of Bowood and Shelburne House and with regard to his Lordship's financial affairs. Apparently Lord Shelburne did write to the Adams, and James Adam's reply of November 6th will be given in dealing with the part of the house affected (see page 11).

LANDSDOWNE HOUSE BERKELEY SQUARE W.
THE MARQUESS OF LANDSDOWNE
ROBT ADAM ARCHT FOR THE EARL OF BUTE 1763?
FOR THE EARL OF SHELburnE 1765-8



PLAN OF THE PRINCIPAL STORY OF A HOUSE
DESIGNED FOR THE RT. HON. THE EARL OF BUTE
IN BERKELEY SQUARE

BLOCK PLAN OF
LANDSDOWNE HOUSE

PLAN OF SHELburnE
NOW LANDSDOWNE HOUSE
CORRECTED FROM THE
"WORKS" OF R. & J. ADAM

ORIGINAL SKETCH PLAN BY ROBT ADAM
FIRST IDEA FOR A HOUSE ON THE BERKELEY
SQUARE SITE FOR THE EARL OF BUTE



ANTE-ROOM



EATING-ROOM.

Lady Shelburne's Diary¹⁶ contains a few interesting entries relating to the new house then recently purchased, as follows :

January, 1766. Lord Shelburne consulting Mr. Adams about the chain of my watch, and also desired me to ask him at the same time the names of the busts¹⁷ now placed on the stairs.

January 14th, 1766. Lord Dunmore breakfasted here and went afterwards with Lord Shelburne to the new house in Berkeley Square. Lord Shelburne returned from Boodles¹⁸ where he had supped.

Monday, April 14th, 1766. We all went after breakfast, to walk over the house in Berkeley Square, after which I came here.

The entry, "Saturday, August 20th, 1768," which is still more important, says :¹⁹

I had the pleasure of coming to Shelburne House from which I continue this diary. My Lord was going to Council as I arrived, with Lord Granby ; we had some little conversation upon the steps, and I had full time to walk over and examine the house. It is very noble, and I am very much pleased with it, tho' perhaps few people wou'd have come to live in it, in so unfinished a state.

August 10th, 1768. (Arrived from Bowood.) On the ground floor we have the Hall, Antichamber, & Dining Room, which are quite finished, except for the glasses, the window curtains & chairs, which makes it very doubtful if we can ask the King of Denmark to dinner. The attics are all complete, the middle floor we have the Library and three other rooms, all to the Square, which Royle is now busy in papering, but the masons who are cleaning down the staircase and the bell hangers make it as yet impossible for us to see any but people of business & very intimates.

August 22nd. (Ordering pictures to be hung. Visit Buck & Swan for silk for furniture.) Mr. Townsend, Mr. Porteen, Mr. Sutton and Mr. Adams dined here, with the latter I consulted on the furniture for our painted antichamber, and determined that it should be peagreen and satin spotted with white and trimmed with a pink & white fringe, it was originally my own thought and met with his entire approbation. I also showed him my best Japan Cabinet and asked him for a design for the frame of it, after dinner my Lord, Mr. Townsend and Mr. Adams set out for Bowood where he is also to give Lord Shelburne some plans of buildings and of joining up House & offices by an additional apartment.

December 17th, 1768. (They went to Bowood and returned January, 1769.) The house was much advanced there were some pictures put into panels of antichamber. . . . The drawing-room is as much finished as it will be this winter

A comparison of the Adam drawings, 1765-68, as published in the "Works," with the present Lansdowne House shows how little subsequent change must have taken place, except in regard

to the round drawing-room and the great gallery. (See later on.) Besides these engraved plates, very complete drawings exist in the Soane Collection for the finishing of the various rooms, some of which are coloured. There is also in the Soane an incomplete priced account for the decorative plasterwork at the house (see Appendix). The total is over twelve hundred pounds, of which total the cost of the dining-room, for instance, amounts to three hundred.

Another significant account is that of Thos. Carter for the years 1768, 1769, and 1770, chiefly for marble chimneypieces. In view of the general idea that the Adam mantels came from abroad, or were the work of Italians, this account of Thos. Carter's is very interesting and valuable.



THE APSIDAL END OF THE ANTI-ROOM.

(See James Adam's letter to Lord Shelburne.)

The ante-room chimneypiece is priced "as agreement £113 11s. 5d.," and belongs to the year 1768. On April 12th, 1769, there is an interesting entry "to six slates for Lady Shelburne to modelle on six shillings."

"To cleaning a column chimneypiece, dirty as laid aside some time, £7 18s. 4d." This entry of May, 1768, is suggestive of delays and a change of plans; and as in August, 1770, there is a charge "for packing and loading into waggon," it would appear that this particular mantelpiece was despatched to Bowood, and it may be the one now in the great room, or present dining-room, for which Adam's design is dated 1763. These fragmentary accounts probably owe their

preservation to Soane's interest in standard cases of building prices.

An incident, destined to influence the story of Lansdowne House, was the Earl of Shelburne's visit to Italy on the death of Lady Shelburne, which took place in January, 1771. His first wife was Lady Sophia Carteret, daughter of John, Earl of Granville. A second marriage took place in 1779.

While on this Italian tour Shelburne obtained the help of a painter—a Scotsman of good descent named Gavin Hamilton, who was resident in Rome, where, in fact, he died in 1797—in the formation of a collection of sculpture and antiques. As we shall see in dealing with the great gallery, this conjunction of interest prevented the completion of this part of the interior, in accordance with Adam's original plans. Over the execution of this work hung, as we have already seen at



DETAIL OF FIREPLACE BAY OF DRAWING-ROOM.

Bowood, an element of uncertainty and hesitation which may not unfairly be regarded as an outcome of the character of the earl himself. It seems probable Adam was not in favour after the Adelphi controversy of 1771.²⁰

It is time, however, to enter the house, commencing with "The Porter's Hall," which is a good example of Doric simplicity. Adam tells us that the centaurs which he shows in the metopes of the entablature were inserted as the family crest; but, though found in similar positions at Bowood, these emblems, if executed, no longer appear in this entrance hall, and a memorandum by Lord Shelburne refers to the work as being "much reduced" in this hall.

The panels under the colonnade, also shown to be decorated, are now plain, while the spandrel of the centre doorway is now a glazed fanlight. The mantelpiece agrees with the illustration, but a large sculptured relief framed up with some arabesque decoration has been set over it. From this hall the ante-room is entered on the left hand: it is an oblong room ending in a semicircular apse. The walls are panelled with arabesque stuccos of great delicacy of execution and refinement of design. The painted panels of classical subjects are by Cipriani. In the semicircle are two niches with the most exquisite decorations in the half domes. The ceiling design is based on a large octagon; and the room is decorated in cream and white.

In connection with the planning of this ante-room a most interesting unpublished letter written by James Adam on November 6, 1765, has happened to be preserved. It is addressed to Lord Shelburne as follows :

Re Shelburne House.

London, Nov. 6, 1765.

My Lord,

I had the honor of receiving Your Lordship's letters of the 28th & 30th of last month and observe the objection Your Lordship has to the Anteroom as tis now altered. The alteration we were obliged to determine immediately as the work must otherwise have stood. But both my Brother & I are still of the opinion that tis a very great improvement upon the house, so that if it was yet to do, we should certainly advise Your Lordship to do it, nor do we think the objections Your Lordship mentions are capital, for the nich or Circular part at the end of the Anteroom will prevent it from appearing near so large as either of the rooms to which it gives access, and tho upper servants do wait there, we should imagine there could arise no inconvenience from thence, since the Room for Company before dinner will never probably be us'd by Your Lordship for private business, as there is the Bow window room, the room to the right of it and the Library for that purpose : and as one in the suite of Levee rooms it is infinitely better to go first into the anteroom and from thence directly into the room for Company before dinner, without any passages or back stairs intervening, which it was not in the power of art to make clever. The back stairs next Your Lordship's apartment go to the top of the house and will be well lighted by a skylight. The water closets in the atticks will make it perfectly unnecessary that anything disagreeable should be conveyed by those stairs, and if Your Lordship should even incline that servants should not be seen in that part of them leading from Your room to My Lady they may in that case pass through two rooms in the principal story (which never will be used by My Lady but in the evenings) and from thence can go down the attic back stairs to the offices. I am extremely glad Your Lordship approves of the Front which will no doubt be magnificent. Your Lordship however seems to have mistaken the Columns in front for Pilasters. The French Author Your Lordship mentions is in the right, when he prefers Columns in outside decoration, for as they are more projecting they have greater effect, and round bodys are for the most part, more agreeable to the eye than Square ones.

I have the honor to be with the greatest respect & esteem

My Lord—
Your Lordship's
most obedient &
most faithful humble servant

(Signed) JAMES ADAM.

London—

6th Nov. 1765

Please turn over—(on back)

Since writing the above we have received the honor of Your Lordship's letter of the 4th which we will attend to, with all the precision in our power.



THE DRAWING-ROOM CEILING.

The change of plan which James here defends was a very valuable one from the point of view of the effect of the apartments as a grand suite. The correction of his Lordship on the question of columns *v.* pilasters is amusing, and probably the "French author" referred to is the once celebrated Abbé Laugier, S. J., whose "Essai sur Architecture," Paris, 1753, is an amateurish and dogmatic work, to which John Soane, for one, attached far too much importance.

In the adjoining "Eating Room" the main emphasis is thrown on the ceiling, and the walls are broken only by large niches for statues, with arabesque panels over them. These serve to link the richness of the ceiling to the plainer walls. Adam gives a detail of the columns which screen a side-board recess and serving passage at the far end of the room. He remarks that the form of the capital is "antique," but that the frieze is new. Curiously enough, in this frieze as executed the leaves enclosed in a ribbon loop are reversed and have their points upwards. The executed cornice also is less enriched than in the drawing, two lines of leafage being omitted.

The colouring of this room is light green and white on the walls, and a faded pink and white on the ceiling. In all the rooms the mahogany doors are of great beauty, having wide mouldings with flutings that emphasise the inner panels. They also possess beautifully chased mountings and furniture.

A door from the columned recess leads into the "First Drawing Room," which is a singularly attractive apartment, and a highly finished example of the Adam style. The ceiling is freely enriched with subject panels and decorative arabesque motives in colour, the latter occupying the plain spaces between the delicate lines of the relief ornamentation.

This ceiling has been set out to form a central compartment very freely related to the pilaster bays below. The alcove recess, set between the coupled, but wide-spaced, pilasters, is the main feature of the room. Its arched soffit is most delicately ornamented, and the fan in the spandrel is so subtly modulated that it seems at first as if its relief arose solely from the alternate bandings of its colour decoration. The walls are covered with yellow silk. The pilasters and ceiling are in a dark cream with strongly coloured paintings. The ornaments are of composition and there is gilded relief, but it is not overdone. The floors are of wide oak boards as in other Adam houses. The interesting furniture in the room is decorated in brown and gold, with painted amorini in oval medallions. The picture by John Hoppner, R.A. (1759-1810), over the mantelpiece represents the Hon. M. Mercer Elphinstone. The mantelpiece itself, of most delicate execution in white statuary, is a fine specimen of Adam design.

In May, 1770, Sarah Pitsala, widow and executrix of Francis Pitsala,^{20a} was paid a balance of £260 5s., "for paintings done at Shelburne House under direction of Messrs. Adams," and in March and December of that year £150 was paid to Cipriani. In April, 1773, "Zucchi painter his bill in full for painting at S. H. Balance of Acct. £312." "Mrs. Angelica" appears as receiving forty guineas "for painting a picture of Lady Shelburne but not being a likeness was not taken."

A bill from Joseph Perfetti,

September 27, 1775, for gilding all the stucco work of the ceiling, cornish, Pillaster, Base & Surbase, Doors and window-Shutters, Alcove etc. of Drawing Room	£63	10	0
For painting the Stoco Carving & Joiner's work in white and grounded out in different Colours etc.	£56	12	6
To carving & Gilding two additional Pieces for a Glass frame & cleaning all the rest, fixing ornaments etc.	£2	6	0
<i>Circular Room.</i>			
Jan. 17, 1776. To carving 117ft. 6in. of architraves for windows & doors at 2s. per foot	£11	15	0
To carving 124ft. 6in. of Base and Surbase moulding at 1s. 6d. p ft.	£9	6	0
To carving 260 Pattress for the shutters of 5 windows	£2	3	4
	£145	12	10

Received of Rd Wall Sept. 1776, balance of this acct. p. Jos. Perfetti.

This account seems to mark the completion of both the drawing-room and rotunda.

The centre of the house is occupied by the staircase. It is a well planned and effective piece of work, but has undergone some subsequent changes. The metalwork is of a different character, and some of the wall panels, originally plain, have been filled in with copies of Adam decoration. There are several detail drawings for this staircase in the Soane Collection.

At the top of the stairs are some panels filled with chiaroscuro paintings, which may be original. An Adam drawing for the ceiling is dated 1766, but the other designs for this staircase bear no dates.



DETAIL OF ALCOVE OPPOSITE FIREPLACE IN DRAWING-ROOM.

Behind, and occupying the centre of the back elevation, is an interesting rotunda, or small circular drawing-room, with a very flat dome on which is painted a chiaroscuro frieze of figures. In Adam's original plan this room is an oblong, with a half-octagon bay in addition, making it about a square in shape. The circle of the present plan has been struck within the main walls, allowing space for a pair of niches, in the inner angles. The entrance to the room is effected by a winding passage at the back of one of these niches leading to a concealed door. References to this room occur in the Gavin Hamilton correspondence.

From the windows of this rotunda the outlook was designed to range over a courtyard laid out on classical lines. On the left was to be a great segmental exedra, and in front a deep niche with a columned screen flanked by oval rooms on either side. The whole was designed by Adam

to form an imposing termination to the vista. This scheme was only partly realised, and to-day the effect of the courtyard suffers in addition from the construction of a much later corridor, which has been annexed to the great gallery. Extremely useful inside as an approach, this addition is ill related to the courtyard. The adjacent property still projects in an irregular form on the opposite side of the courtyard, as is shown on the site plan.

The rotunda is described as the second drawing-room, and a third room, corresponding in position to the first drawing-room already described, is now the library. The decoration here has evidently been altered, if it was ever completed, as it is more French than Adam in feeling. The walls are now lined with books.

The new corridor annexe, added by T. H. Wyatt, gives access to the great gallery, a most imposing and notable room. It is laid out on Roman lines, as though of the days of the Emperors Hadrian or Septimius Severus (193 211 A.D.). The central oblong terminates in two great exedras exceeding the semicircle on plan. The half dome over each is intersected to form segmental lunettes which, rising above the great vault of the central oblong, pour down a flood of light at both ends of the gallery. Each exedra has five niches where the famous sculptures are now displayed.

The history of this gallery is well worth a little patient examination. In the first place, Adam's



THE END FEATURE OF THE COURTYARD.

In its present form probably due to Sir Robert Smirke, R.A.

plan shows a gallery or music-room in three distinct divisions, two rotundas of 30ft. diameter connected by a central oblong. These three divisions are shown to be united by columned openings of half the present width. The plan shows a vista as at present, but one which belongs to a totally different class of architectural conception: from Adam's work at Kedleston an idea of the original intention of the design can be formed.

It would appear that the carcase, at any rate, of this wing, containing the gallery, was erected, and, presumably, according to the original Adam plan. Later on new ideas might very well arise, particularly after Lord

Shelburne's visit to Italy in 1771 and his engagement of Gavin Hamilton. A scheme was drawn up by Hamilton for the formation of a sculpture gallery at Lansdowne House, and it was agreed that the plans should be made by the Roman architect, Panini.²¹

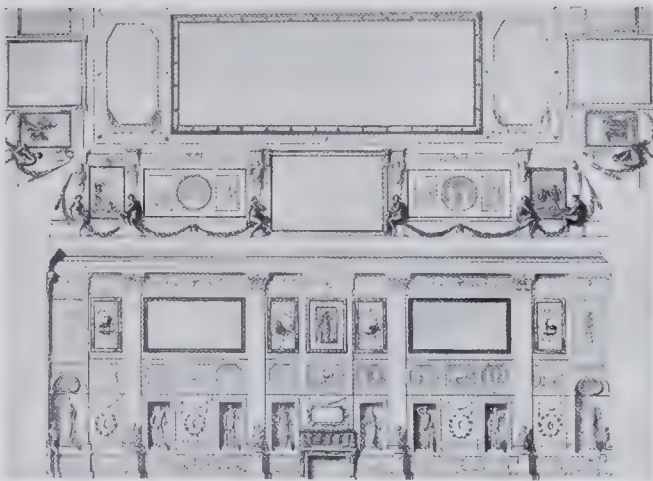
It is worthy of remark that, in the later stages, pictures rather than statues form the subject of the correspondence. It may well, by this time, have dawned upon his Lordship that they were a better adornment for a London house than the massive relics of antiquity whose monetary value had already suffered such an eclipse as the letters disclose.

Lord Shelburne died in 1805, and his son, the second Marquess of Lansdowne,²² took over the collection for six or seven thousand pounds. The MSS. went to the British Museum and the books and pictures were sold. He left the collection to his widow in 1809, who sold it to her brother-in-law, Henry,²³ third Marquess of Lansdowne, who made some additions—in particular, some antiquities from Carthage and the East.

As regards the design of the gallery as existing, it is clear that Panini's plans were not executed. The drawing by him in the Soane Collection, discovered and now identified, is, of course, only one of a set, and there is now no plan. It is evident, however, that it refers to a room only two-thirds of the present in point of length. This drawing seems to have survived because it was lent to George Dance, R.A., from whom it came to Soane, who was his pupil and life-long friend.

The Dance drawings relating to the gallery of Lansdowne House seem most clearly to imply his authorship of the design of the great room as we now see it. He gives a minute survey of the outline of the brick-work inside the final finish, which could hardly have been done unless the room at that time was a carcase. Either, therefore, Adam never completed the interior of the gallery, or he finished it as a library²⁴ on the lines of a set of detail drawings now in the Soane Collection. The idea of the present lighting, by the great lunettes, seems distinctly due to Dance, and the great gallery of Lansdowne House is a conception worthy of the designer of the finest of all prisons, the Newgate that London has now lost.

The interior of the gallery is, in fact, not characteristic of Robert Adam; that is to say, it has a Roman character, such as James Wyatt, for instance, might have given to it. The discovery of Dance's connection with the work explains the bold character of a design which gives, better, perhaps, than any other apartment in London, an idea of a Roman Imperial Hall. The actual execution was given to Robert Smirke, who, in 1819, accounts for an expenditure of £5,000. Dance had retired some years before his death in 1825.



DRAWING MADE BY PANINI IN ROME.

To Gavin Hamilton's instructions for a Sculpture Gallery for Lord Shelburne at Lansdowne House, Berkeley Square. (Original in the Soane Collection.)



DETAIL OF STAIRCASE (THE BALUSTRADING IS LATER.)

Lansdowne House, at the back, is built of plain stock brick, and has five floors in all, as there is a basement of two storeys below the principal floor. The sub-basements appear to be brick vaulted. The house is very well planned, though there were considerable difficulties to be overcome in the lighting of a plan of this depth (about 82ft.) before the use of internal light areas had become general in London.

NOTES TO CHAPTER XVII.

¹ See Madame de Boccage's "Lettres sur Angleterre," page 175.

² Lord Shelburne having lost this site seems, in 1764, to have intended building at Hyde Park Corner, a scheme which became needless when Bute was desirous of selling this house, now well advanced towards completion. *The London Chronicle*, October, 1765, records the sale.

³ Meaning probably "above the ground floor," i.e., no second floor.

⁴ Floors constructed of flat arches.

⁵ In view of the house in Duchess Street. See Chapter XXII, Mansfield Street.

⁶ Lord Burlington's house on the site of the present Royal Academy.

⁷ Lincoln's Inn Fields. Some account of General Clerk is given in Chapter XXII, Mansfield Street.

⁸ Kitty Fisher, died 1771. Seven portraits by Reynolds, 1759-66. Elizabeth Chudleigh, born 1720. Maid of Honour to Princess of Wales. Married Mr. Hervey 1741, and Evelyn Duke of Kingston, 1769. Condemned for bigamy 1776. Died 1788.



LANSDOWNE HOUSE: THE GALLERY AS FINISHED BY SIR ROBERT SMIRKE, R.A.,
FROM A DESIGN BY GEORGE DANCE, R.A.

⁹ December, 1765. Shelburne was opposing the Stamp Act and the proposed Regency Bill. His son and heir was born December 6th.

¹⁰ All the same, the mob burnt Lord Mansfield's house in Bloomsbury Square in 1780.

¹¹ See Chapter XXI. It is a very early mention of Portman Square.

¹² *The London Chronicle*, October, 1765, says £22,000 was paid, £3,000 less than the cost, for the unfinished house. See also R. and J. Adam's Bill of Charges in Appendix D.

¹³ The probable meaning is that Lord Bute had already settled the main lines of the plan.

¹⁴ No doubt in view of Luton, see Chapter II.

¹⁵ William Augustus, son of George II, 1721, victor of Culloden, 1746, capitulated at Closter-Seven, September, 1757, resigned and died, October 31st, 1765.

¹⁶ Vol. I, page 392. Lord Fitzmaurice, "Life of Lord Shelburne," and from MSS. kindly communicated by the Earl of Kerry.

¹⁷ The Adams in 1765 had arranged the transport by sea, Civita Vecchia to London, of statues and busts purchased in Rome, £2,250 (insurance value). The design for the watch chain exists. See Spiers' Index under Berkeley Square, Shelburne House.

¹⁸ Not the present club house, but the original one in Pall Mall.

¹⁹ Vol. II, page 201. Lady Shelburne MS. Diary.

²⁰ "February 23, 1771. Messrs. Adam's the balance of their bill for designs for finishing sundry apartments. Shelburne House, £15 16s. 6d. Paid ditto on account their surveying the finishings at Shelburne House, being the balance of their account settled to April, 1760, £167 2s. 6d. February 1, 1773. Paid Messrs. Adams their bill of designs for Bowood Park and balance of account for surveying the finishing of Shelburne House, being in full of all demands by said £165 1s. 6d., £155 10s. 6d."

^{20A} "Pitzala, an Italian limner, died in Wardour Street, Nov. 10th, 1769." H. W. "Anecdotes of Painters," Addenda, Vol. IV.

²¹ The catalogue of the Sculpture Gallery, edited by A. H. Smith and privately published in 1889 gives the interesting correspondence between Hamilton and Lord Shelburne relative to the purchase of the sculpture and the proposed design of the gallery. It is evident that Robert Adam was to be passed over.

²² "John Henry," "a tall personable man, rather regardless of his dress."

²³ Henry Petty Fitzmaurice, half brother to the second Marquess, son of the first by his second marriage with Lady Louisa Fitzpatrick, daughter of John, Earl of Upper Ossory, the restorer of Bowood.

²⁴ There is some doubt whether the fitting up of the gallery as a library was not the work of Joseph Bonomi, 1786; there is a set of drawings by him at Bowood for this gallery. He shows two octagonal end lanterns, and in the centre part semi-arched lunettes each with two upright mullions, and an order treatment of large pilasters. (There is one Dance drawing at Bowood not signed or dated, where the apsidal ends have the high lighting, but the centre part is flat-ceiled and there are three tall windows. A feature is made of large crimson curtains. Dance's other studies are in the Soane Collection.) "Royal Academy, 1786. No. 46. A design for a Library for a nobleman in Town." "The design of this Library is chaste and elegant; the different Arts are well introduced & give it an Air of grandeur. It was made for the Marquess of Lansdowne who has great ostentation about Libraries and Librarians: and will not desist from the Affectation of protection of Men of Letters, until he finds them openly united in damning his fame."—Newspaper notice, extract from a book of cuttings in the Soane Museum.



ELEVATION OF LANSDOWNE HOUSE AS BUILT BY ROBERT AND JAMES ADAM.
FROM "THE WORKS."

PART III. CHAPTER XVIII.

THE ADELPHI, 1768-72.

The Muse shall deal awhile in Bricks and lime
 Surpass the bold Adelphi in design.

(*Mason's "Heroic Epistle," May, 1773.*)

That fraternal pile on Thames Bank
 Which draws its title not its taste from Greece.

(*Richard Cumberland, 1732-1811.*)

What are the Adelphi Buildings? warehouses laced down the seams, like a soldier's trull in a regimental old coat.¹
 (*H. W., July, 1773.*)

HORACE WALPOLE was apt to be the victim of his own smartness, and great has been the mischief of his two-edged tongue. It was not given to him as a critic to dive below the surface and appreciate the intention of the artist that he had at first divined in Robert Adam. This acute jibe at the Adelphi has had its share in the undoing of the Adam masterpiece, for, in the reconstruction of 1872, dulness has endeavoured to obliterate the epigram by a smear of superfluous enrichment. Many a student of architecture has been puzzled by the reputation of the Adelphi, seen as it has been, since 1872, in its present disfigured condition. The drawings now published show how the character of the design has been destroyed, not only by the monstrous pediment then thrust upon the centre, but also by the upset of that balance of ornament and plain surface which was Robert Adam's artistic intention. An architect with a great sense of what artists call "planes," no one better understood than Adam the requisite degree of relief and projection. The flat treatment he adopted in his handling of street architecture was a notable contribution to the building up of those characteristics which have since become vernacular in London. This first attempt by the Adams at the combination of street houses in



DETAIL OF THE ADELPHI TERRACE.
 From an Adam drawing in the Soane Collection.



THE ADELPHI, LONDON.
From the print by Thomas Melton, 1796.

a great terrace has a directness and simplicity which are painfully lacking in the prodigious evasions of the problem by Nash² and his associates in the next century.

Of the many pleasant backwaters of town life in London there are few more attractive to the lover of the eighteenth century than the Adelphi. For contrasting effect its peace lies close enough to the impetus of that "full tide of human existence at Charing Cross" which Johnson³ so deeply felt and graphically defined. The inspiration which that lover of human life found on its terrace walk, where he conversed with Boswell after dining with Beauclerk or Garrick, is still there, for those who feel all that is implied in an outlook ranging over such striking juxtapositions of the life of work and pleasure in London. The site of the buildings now known as "the Adelphi" appears to have been of considerable importance from a very early period. Originally sloping ground, rising from the river to an altitude of nearly 40ft. at the level of the Strand, the favourable position had attracted several of the nobility to build mansions, and to form gardens, extending down to the river, with water gates for convenient access. The opposite side of the river, then unbuilt upon, afforded an unobstructed and agreeable prospect. Even in the last half of the eighteenth century Mr. Coutts, whose house was on the Strand frontage, made special arrangements with the Adams to preserve the view from his back windows, which overlooked the river.

The Adam's lease for ninety-nine years was granted by the Trustees of the third Duke of St. Albans from Lady Day, 1768, at the yearly ground rent of £1,200. The agreement was signed June 23rd, 1769, more than a year after the works had begun. As the Duke of St. Albans was confined for debt at Brussels in January, 1770, the consideration received for this lease can have been of little benefit to him.

The brethren cleared away all the old buildings from the site and raised their monument in the Adelphi. The magnitude of the undertaking and the enormous cost involved, arising from the gigantic foundations and vaults requisite to sustain the buildings and streets at the level of the Strand, together with the subsequent difficulty of finding tenants to pay adequate rents for the houses, vaults and wharves, caused the financial wreck of the speculative scheme.

At the period when the Adam Brothers obtained possession of the site the river boundary was an irregular line. It had a trend eastwards, starting from a point close to Inigo Jones's water gate at the southern end of Buckingham Street, and, as the tide of the river overflowed the space northwards, it formed a small bay with a shallow mud bottom. This was very offensive at low water and was a cause of complaints from the adjoining owners. In order to provide a remedy for this evil and to improve the estate the Adams obtained an Act of Parliament, 12 Geo. III, cap. 34, 1771, authorising them to fill in and reclaim this portion of the river, thus creating a new boundary. This new line was to be parallel with the frontage of their intended buildings for a width of 80ft. southwards, measured from the greatest projection of the original boundary.

Sanction was also obtained to erect buildings of a given height on the land thus reclaimed from the river, if the undertakers so desired.

It appears that the Adams at first contemplated the formation of an extensive platform or wharf, with an open arcade along the space thus obtained. This proposal they subsequently abandoned, retaining only the arcade in favour of a roadway, draw-docks with warehouses, and other buildings. These constructions, however, were frequently in after years inundated by the Thames. It was, in fact, one of the great misfortunes that dogged the scheme from the start that the base level was fixed too low in the first instance by some 2ft.

Whether this had anything to do with the refusal of the Government to hire the vaults is not known. The Adams had expected that the Ordnance Department would occupy the space available for their stores, and the anticipated rental for all this costly underspace must have been essential to the financial success of their project.

It is extremely probable, however, that the whole scheme was impetuously undertaken. It had been Robert Adam's dream to erect a great building worthy of Roman times, and he certainly herein engaged in a work with which the builders of the underworks of the Palatine Hill would have warmly sympathised.

The idea was, of course, premature. With modern resources it could have been done with ease, because the basements, thanks to steel and concrete, electric lighting and other gifts of modern science, could have been fully and profitably utilised.

Once engaged in their impossible task, however, the Adams wasted nothing, and the economy and resource displayed in the Adelphi buildings are truly remarkable. The drawings here presented will, for the first time, enable the student to really understand the nature of the Adam scheme and to note the ingenuity of the planning, in which modern light areas, among other features, are here, perhaps for the first time, timidly introduced. It says a great deal for the skill of the Adams as planners that these buildings, after nearly a century and a half, are still in demand and are always occupied. A good many of the houses are used as offices, but there are still many residents.

Naturally a novel enterprise of this kind in London met with much opposition. Fierce attacks were made on the Brethren, who were accused of stealing land from the river, regardless of the fact that it had been useless and offensive while overflowed by the tides of the Thames. The whole slope of the hill was, in fact, a derelict site. The City was driven into opposing the necessary Act of Parliament, and at this crisis only Robert Adam's influential friends could probably have saved the Adelphi scheme from an immediate shipwreck.

Possibly it might have been better for Robert Adam personally if the project had collapsed at the outset, but London would have lost an interesting object-lesson of an enterprise whose daring has turned "The Adams" and "The Adelphi" into household words. The parties mentioned as interested in the petition for the Act of Parliament were John, Robert, James and William Adam and James Paine, all architects; Dorothy Monk and Clementina Pawson, widows, and William Kitchiner, coal merchant. They were "willing to make the improvement and execute the embankment at their own cost."

Four Scotchmen of the name of Adam
Who keep their coaches and their Madams,
Quoth John in sulky mood to Thomas
Have stole the very river from us.⁴

The City's petition to the King against the Act is given in the *Gentleman's Magazine* for 1771, on May 3rd. It objects to the Act as transferring to private persons rights which belonged to the City. It disclaims compensation, but demands possession of the river bed and the right to defend it. There was a protest in the House of Lords signed Wycomb, King, and Tankerville.

A lucid and sensible letter in the *Morning Advertiser* of May, 1771, points out the factious nature of the opposition, as, by custom, private persons could own wharves up to low water mark, as, for instance, a Bill obtained by the City themselves for the embankment at Blackfriars, which vested the ground so obtained from the river in the proprietors of the adjoining houses and wharves.

The urgent haste of the Adams in beginning operations before the lease was signed, besides landing them in this muddle over the river reclamation, while the building was already well on its



VIEW LOOKING UP ADAM STREET TOWARDS THE STRAND.
From the print by Thomas Malton, 1796.

way up, must all through have told heavily against them. How well advanced things must have been in that year is shown by Fanny Burney's diary, which records on April 30th, 1772: "We went yesterday to make a round of visits, and drank tea at Lady Dalston's, who is a very good sort of woman, and a very old acquaintance of both my father and mother. I shall take notice of only two of the houses we stopt at. And first we were so happy as to be let in at Mr. Garrick's, and saw his new house in the Adelphi buildings, a sweet situation. The house is large and most elegantly fitted up. Mrs. Garrick received us with a politeness and sweetness of manners inseparable from her. I explained to Mr. Garrick why no reply had been sent to his card of invitation, for I told him my father said it *required no answer* as he had given it one himself, by saying at the bottom that *no excuse would be taken*."⁵

"Elegant," of course, in the eighteenth century had the equivalent of the "artistic" of recent times. The ceiling in the drawing-room of Garrick's house here illustrated was painted by Angelica Kauffmann's second husband, Antonio Zucchi, R.A.

Under February 25th, 1773, a year later, Miss Burney's Diary records one of the effects of the financial embarrassment which the Adelphi scheme was causing to the enterprising brethren.

"Mr. Adams and his brother, two gentlemen, who my sister and self formerly met with at Captain Debieg's, had this day exposed to public sale a large and valuable collection of busts, statues, bas-reliefs, pictures, etc., which they purchased many years since in Italy. These gentlemen, with another of their brothers, have, since our acquaintance with Mrs. Debieg has dropt,⁶ built the Adelphi—so called from the three brothers being engaged in it. The undertaking was, I believe, too great for them, and they have suffered much in their fortunes. I cannot but wonder, that so noble and elegant a plan should fail of encouragement. I went yesterday morning with my sister to the view of these things. I could not but greatly pity the collector, who is I fear obliged to part with them. As I have neither knowledge or judgement in these matters, I venture no further opinion than that to me the sight was a great regale. We saw many of our old friends of the Scotch party, but were not known to [any, probably not seen, as we sate very backward, Hetty wishing to avoid them. I often suspect that Mr. Seton was thunderstruck by Hetty's marriage]."

It was a three days' sale, with 218 lots, but the greater part seems to have been bought in, and figured eventually in the sales at Christie's of Robert Adam's collections and effects in 1818 and 1821 (see appendices).

A letter without date or address from Mrs. Montagu to David Garrick says: "I have heard of your generous and noble behaviour to the Adams," which may refer to some facilities given to the brethren at this crisis.

Miss Burney's entry in her Diary is a good deal more sympathetic than Walpole's brutal wish? "that the Constellation of the Adelphi was not *rayée* from the celestial globe, after their bubble lottery."

On September 17th, 1773, Walpole notices the lottery in writing to the Rev. Mason. "I give up my idea of casts, and any thought that implies an opinion of real curiosity or taste in the present age. The nymphs holding necklaces on the outside of a bridge for Sion in Adam's first number (of 'The Works') is a specimen of our productions in architecture, as the Preface is of modesty and diffidence. The lottery for the Adelphi Buildings will, I suspect, be an example of rather more address. What patronage of the arts in Parliament, to vote the City's land to those brothers, and then sanctify the sale of the houses by a bubble!"

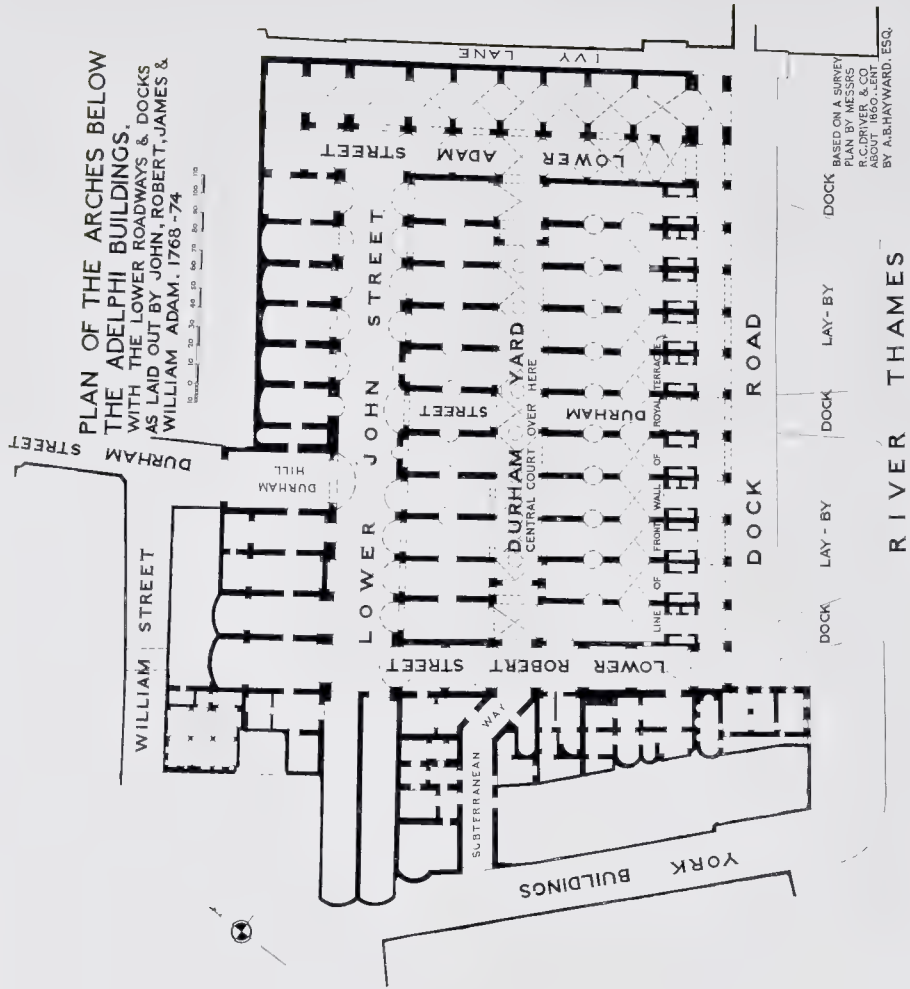
This alludes to the Act 13, Geo. III, cap. 75, 1773,⁸ obtained by the Adams to release themselves from the financial straits into which their too daring scheme had plunged them. The total value was £218,500, divided into 4,370 tickets at £50 each, of which 108 were prizes. The tickets were sold at Adam's office in Robert Street. The houses on the estate were to be divided among the prize-holders.

A rare pamphlet published by the Adams on January 18th, 1774, concedes that the enterprise was too great for their private fortunes, and states that having engaged in the work more from an enthusiasm for their own art than from a view of profit, being eager to point out a way of public utility, they will be perfectly satisfied if they should only draw from the lottery the money they have laid out.



ADELPHI TERRACE, LONDON.

Robert Adam, Architect. From the print by Thomas Malton, 1795.



PLAN OF THE ARCHES BELOW
 THE ADELPHI BUILDINGS.
 WITH THE LOWER ROADWAYS & DOCKS
 AS LAID OUT BY JOHN, ROBERT, JAMES &
 WILLIAM ADAM, 1768-74

BASED ON A SURVEY
 TAKEN BY
 R. CURRIER, ESQ.
 ABOUT 1850. LENT
 BY A. B. HAYWARD, ESQ.

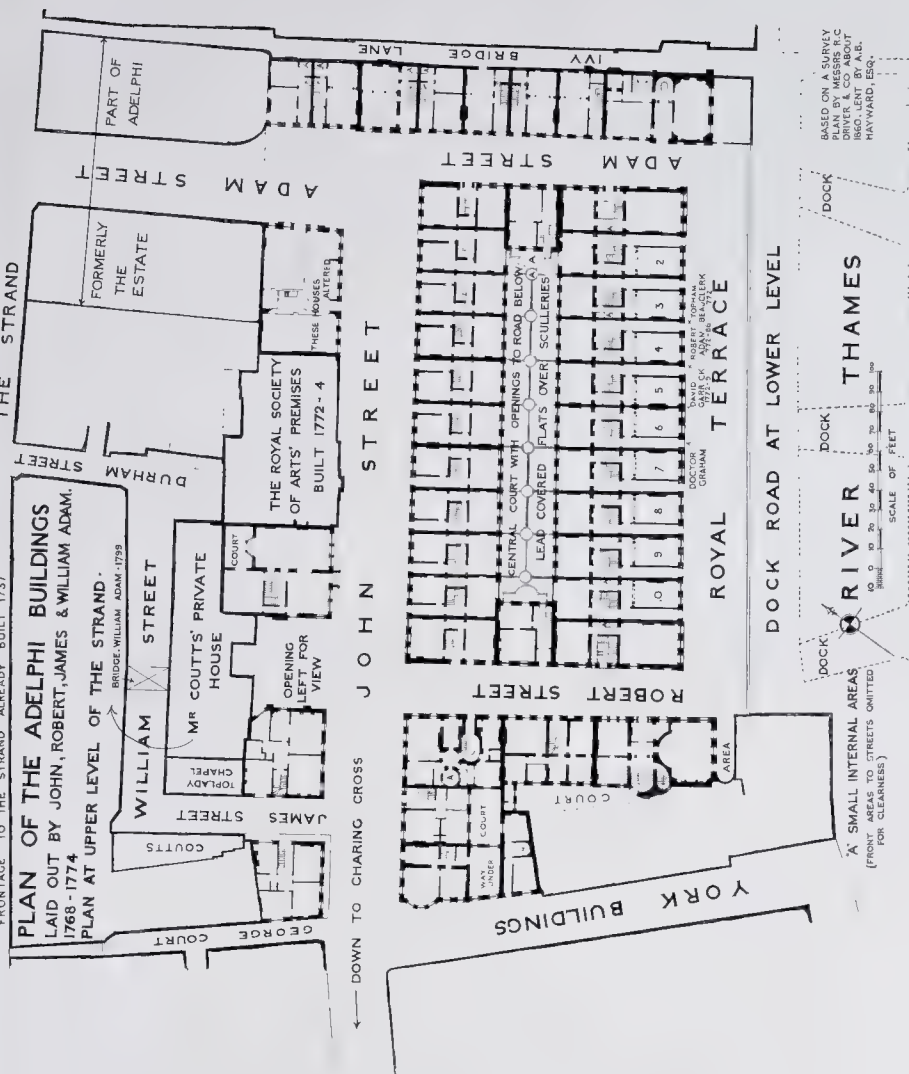
RIVER THAMES

THE STRAND

PLAN OF THE ADELPHI BUILDINGS

LAI D OUT BY JOHN, ROBERT, JAMES & WILLIAM ADAM.
1768 - 1774

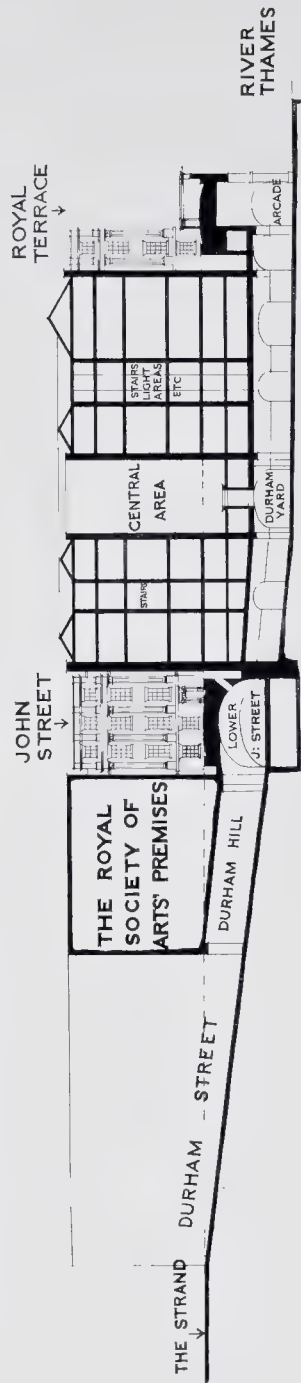
PLAN AT UPPER LEVEL OF THE STRAND.



BASED ON A SURVEY
PLAN BY MESSRS R.C.
DRIVER & CO ABOUT
1860. LENT BY A.B.
HAYWARD, ESQ.

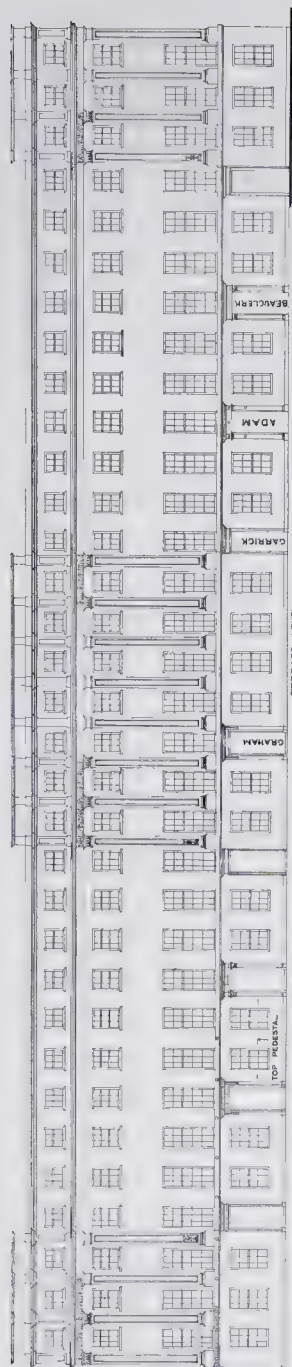
THE ADELPHI BUILDINGS.
THE BROTHERS ADAM ARCHITECTS. 1768 - 74.
CROSS SECTIONS

SCALE OF FEET
0 10 20 30 40 50 60 70 80 90 100
INCHES



THE ADELPHI BUILDINGS
BROTHERS ADAM, ARCHITECTS, 1768-1772.
ELEVATION OF ROYAL TERRACE.

SCALE OF FEET



PART ORIGINAL
FACADE OF
ARCADE BELOW
TERRACE.

TERRACE LEVEL

BASEMENT
WINDOWS

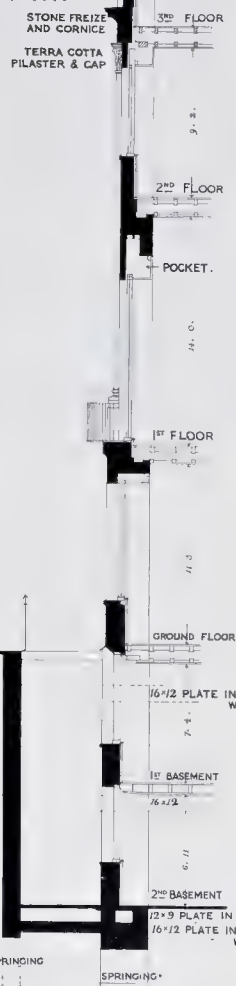
AREA LEVEL

ONE FACE ABOVE

OUTLINE DIMENSIONS ON PLAN.

SCALE OF FEET

SECTION THROUGH
FRONT WALL OF
ROYAL TERRACE
AS BUILT FROM A SURVEY
MADE OCT.,
1872 PRIOR
TO ALTER-
ATIONS BY
MESSRS
SCURRY &
WRIGHT.



The double tier of basement offices, which is a characteristic feature of the planning of the terrace, is referred to as an uncommon convenience for the servants of the family. This contrivance will be noted on the sections given, and it will be seen that it has the advantage of securing a lofty kitchen. In the pamphlet it is also mentioned as a feature that water is laid on from the top to the bottom of each house, and that a water tower has been erected as a precaution against fire. Of the area of the Adelphi estate the houses only represented 78,400 superficial feet, the roadways, terraces and areas 45,400 superficial feet, and the foreground 19,200 superficial feet, out of a total area of 143,000 superficial feet. The "Gentleman's Magazine" records on Thursday, March 3rd, 1774: "Adelphi Lottery began drawing at the great room, formerly Jonathan's Coffee House, in Exchange Alley, when No. 3599 was drawn a blank, but being the first drawn ticket is entitled to £5,000."

Mr. Wheatley's pamphlet, "The Adelphi and its Site," quotes the various ingenious advertisements that were issued to create a public interest in the sale of tickets for this lottery. The property was both mortgaged and unfinished at the time.

A letter from David Garrick to the notorious Wilkes,⁹ not dated but, no doubt, of 1773, as it is headed "Adelphi, Thursday night, Christmas week," shows that the architects aimed at the prestige of drawing the lottery at the Guildhall.

Dear Sir,

As I flatter myself that you have some regard for me, I will show mine for you: and not take your friendship unawares, lest you indulge it (which, *entre nous*, you are likely enough to do) at the expence of your patriotism. My friends and neighbours, the Adams have solicited me to desire your interest with the lord-mayor, that they may be permitted to draw their lottery in Guildhall. Had my cold permitted me to leave house, I should have asked the favour in person; but for the reasons above, it is much better that I petition this way. Pray let me have a line from you, if agreeable, which I may shew to my neighbours.

I am much yours,
but miss Wilkes's much more,
DAVID GARRICK.

When times and persons are fully considered, both the good nature and the diplomatic gift of the writer of the above letter, however unsuccessful in securing its object, demand recognition.

David Garrick seems to have been the first to buy and occupy a house, antecedent, in fact, to the sale by lottery, as we have just seen. He seems to have been on very good terms with the Adams, for, writing to them as "My dear Adelphi," he solicits the north-east corner house of Adam Street for his friend Andrew Becket (1749-1843), bookseller in the Strand, son of Thomas, the Pall Mall bookseller, author of "Shakespeare Himself Again."

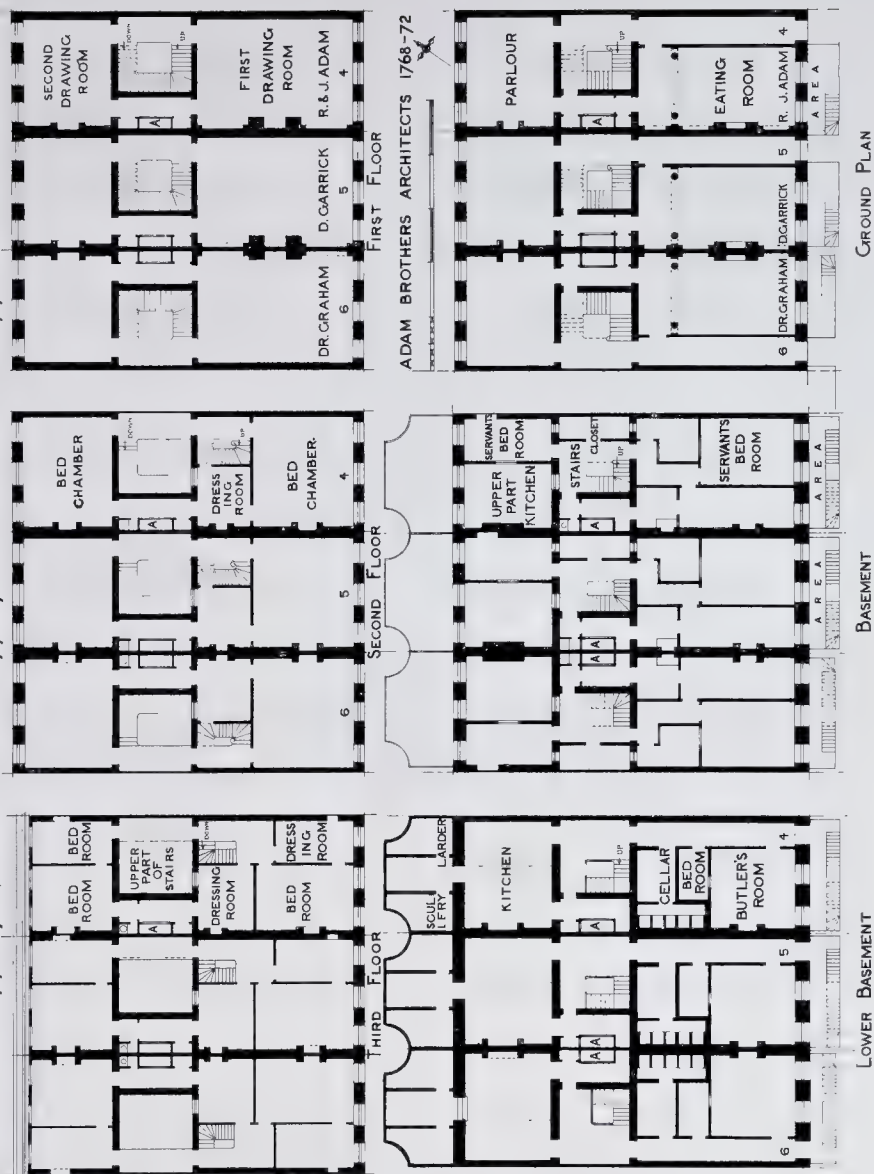
"Pray my dear and very good friends think a little of this matter and, if you can make us happy by suiting all our conveniences, we shall make his shop, as old Jack Tonson's was formerly, the rendezvous of the first people in England. I have a little selfishness in this request. I never go to a coffee house, seldom to taverns, and should constantly (if this action takes place) be at Becketts at one at noon and six at night."

This was No. 73, Strand, at the north-east¹⁰ corner of Adam Street, and the premises, destroyed by fire June 28th, 1822, were rebuilt to the original design. Garrick was a lover of old folios, and Johnson's habit of breaking their backs and flinging them on the floor after he had, in Boswell's phrase, "torn the heart out of them" was a fly in the ointment of their age-long friendship.

The Adams refronted Drury Lane for Garrick in 1775, just before the great actor's last appearance and farewell to the stage, which took place on June 10th, 1776. In 1777 Garrick warmly promoted the production of Miss Hannah More's temporarily successful tragedy of "Percy." David Garrick died in the back first floor room at 8 a.m. on January 20th, 1779, and his funeral procession, which started from the house, draped in black for the sad occasion, on Monday, February 1st, reached almost to the Abbey. Robert Adam was in carriage No. 25.

Mrs. Garrick continued to reside there until her death, which took place in the front drawing-room on the first floor on October 16th, 1822, when her age was 100. Born in Vienna, she had been a dancer, and her marriage to Garrick proved an ideal union, for they were inseparable for thirty years. Her maiden name was Eva Maria Violetta, and the marriage was performed on June 22nd, 1749, by the Rev. Franklin at his chapel near Russell Street, Bloomsbury Square. Horace Walpole¹¹ in 1755 writes to Richard Bentley, "I like her exceedingly; her behaviour is all sense, and all sweetness too."

DETAIL PLANS OF NOS. 4, 5, & 6, ROYAL TERRACE ADELPHI THE HOUSES OCCUPIED BY ROBERT ADAM 1772-1786, DAVID GARRICK. 1772-79, AND DR. GRAHAM 1779-81



Miss Hannah More (1745-1833) records passing twenty winters under her roof, while Miss Burney was another devoted friend. Miss More notes that they dined at four, had coffee at six, tea at eight, and salad and fruits at ten p.m.

Boswell and Johnson were at Mrs. Garrick's first dinner party given after David's death to their select friends, on Friday, April 20th, 1781. Miss More, Mrs. Boscawen, Mrs. Elizabeth Carter, Sir Joshua Reynolds and Dr. Burney being the other guests. Boswell tells us: "He and I walked away together: we stopped a little while by the rails of the Adelphi, looking on the Thames, and

I said to him with some emotion, that I was now thinking of two friends we had lost, who once lived in the buildings behind us, Beauclerk and Garrick. 'Ay, Sir,' said he, tenderly, 'and two such friends as cannot be supplied.'"

Topham Beauclerk had married on March 12th, 1768, Lady Diana Spencer, eldest daughter of the second Duke of Marlborough, who had two days previously been divorced from Lord St. John and Bolingbroke. Beauclerk died at Great Russell Street, March, 1780, when his fine library was sold. He was a man of many interests, and Adam designed an oval screen wall, or enclosure, for his observatory building at Highgate. Boswell visited him there, but his meagre description does not enable us to determine whether Adam's design was carried out or not. Boswell disclaims elsewhere all descriptive powers of objects, other than persons and matters of "mind," as Johnson phrased it.

Writing to James Caulfeild, Earl of Charlemont¹² (1729-99), from Muswell, on July 18th, 1774, Beauclerk says: "There is nothing new but Goldsmith's 'Retaliation,' which you have certainly seen. Pray tell Lady Charlemont from me, that I desire she may keep you from politics as they do children from sweetmeats, that make them sick."

He threatens him in November of that year that if he does not return from Ireland "The Club" shall be brought over on a visit, when "Johnson shall spoil your books, Goldsmith pull your flowers, and Boswell shall talk to you." A truly formidable threat. The singular charm of the man, whose talents Johnson truly envies, is now reflected only in a few graceful letters which remain in illustration of Beauclerk's personality.

Horace Walpole¹³ records a visit to another notable tenant in a letter dated August 23rd, 1780.

"In the evening I went to Dr. Graham's. It is the most impudent puppet-show of imposition I ever saw, and the mountebank himself the dullest of his profession, except that he makes the spectators pay a crown apiece. We were eighteen. A young officer of the Guards affected humour, and tired me still more. A woman, invisible, warbled to clarinets on the stairs. The decorations are pretty and odd, and the apothecary, who comes up a trap-door, for no purpose, since he might as well come upstairs, is a novelty. The electrical experiments are nothing at all singular, and a poor air-pump, that only bursts a bladder, pieces out the farce. The Doctor is like Jenkinson in person, and as flimsy a puppet. I hope his brother, whom Mrs. Macaulay married, is not such a wooden thing on wires."



DETAIL OF DOORWAY AND BALCONETTE TO THE HOUSE AT THE EAST END OF JOHN STREET.

This was the "Temple of Health," established in one of the three centre houses of the Royal Terrace, the other two being occupied by David Garrick and Robert Adam.

James Graham (1745-94), a quack Scotch doctor,¹⁴ was son of a saddler in Edinburgh. The invisible warbler was perhaps Emma Lyon, afterwards the notorious Lady Hamilton. Her first appearance was as assistant to Graham in 1780, when she was twenty.¹⁵ Graham, after travelling as an oculist and aurist in America, came to Bath in 1775, when his younger brother William met, and married, Catherine Macaulay.¹⁶ After a visit to the continent Graham came to



VIEW AT CORNER OF ADELPHI TERRACE AND ADAM STREET.

Left-hand corner shows the alterations of 1872.

the Adelphi in 1779, and is said to have expended £10,000 on his house and apparatus. The entrance was decorated with the crutches of cured patients. Stained glass and incense gave character to his interiors. There was an Apollo Room with a magnificent temple dedicated to health.

Huge footmen at the doors gave away handbills—

Temple of Health Adelphi.
To their Excellencies the Foreign Ambassadors,
To the Nobility, Gentry, and Persons of Learning and Taste.
This evening exactly at eight o'clock,
The Celestial Brilliancy of the
Medico-Electrical Apparatus in all the Apartments of the Temple,
Will be exhibited by Dr. Graham himself.
Admission by night 5s., in the day 2s. 6d.

The Celestial Bed figured at £100 per night, the Magnoelectric at £50, the Elixir of Light £100, and the Earth Bath at £1 1s.

A skit on these proceedings amused London at the Haymarket Theatre, entitled "The Genius of Nonsense," where John Bannister in the part of the Emperor of Quacks mimicked Graham, with a caricature of his satin sofa with the glass legs, and of the two porters with their long tawdry great coats and immense gold laced cocked hats. With this the actor combined a copy of the doctor's sliding walk and bobbing bows.

Graham left the Adelphi in May, 1781, moving to Schomberg House, in Pall Mall, where Gainsborough had been a famous resident. Graham was sold up in 1782, and eventually he died in confinement as a lunatic in Edinburgh in 1794. Southey, who saw him, has described him as half-knave, half-enthusiast.

An amusing encounter between the young Reynolds, sons of the well known solicitor (born 1728) who was agent for Lord Chatham in the country and for Wilkes in town, and Graham is recorded in the "Life and Times of Frederick Reynolds," published in 1826. The Reynolds family had moved westwards from Salisbury Square, Fleet Street, to their



DOORWAY IN JOHN STREET.

By tradition the entrance to the office of the Adams.

John Street

house, in the then unfinished Adelphi. Frederick, born 1764, the youngest of four boys, was sent to Westminster, and, returning home to the Adelphi for the holidays at the end of 1775, records:

"With the Adelphi, I was delighted. The Thames, the wherries, and boating, were all novelties to me. Day after day, I ran over the still unfinished buildings in John Street, incapable of fatigue, deeming myself a man of bustle and business: now stopping with the workmen, to chop wood, and my fingers, and then running to chatter in the technical terms of carpentry to Terence, the foreman, who, answering all my boyish inquiries with incessant good humour, I was scarcely ever so happy as in his company." Recording that Terence was "foreman to the three Adams, who built the Adelphi," he tells us that his father's house was opposite to the back of Garrick's and Graham's.

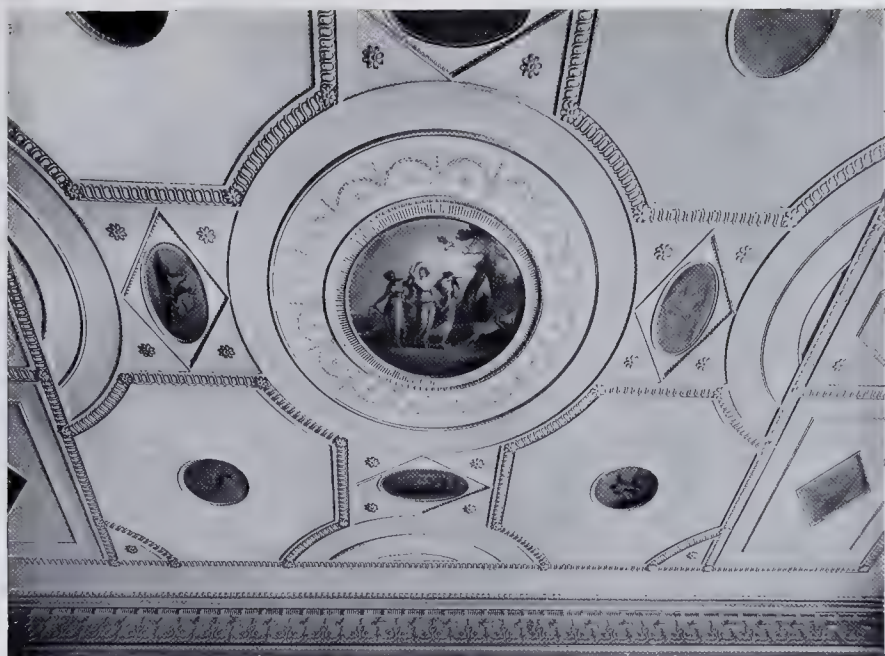
Enjoying a gratis view of the doctor's performance the Reynolds enlivened the proceedings after the manner of boys with paper pellets, drawing from the irate medico the following letter of protest:

He and his spectators were compelled, to the positive detriment of their systems, to close the windows on the hottest days, lest a paper pellet with a pin in its end, be conveyed to the eye. Beware, or you shall hear more from, a Terrace Observer.



END FACADE TO JOHN STREET, ADELPHI.

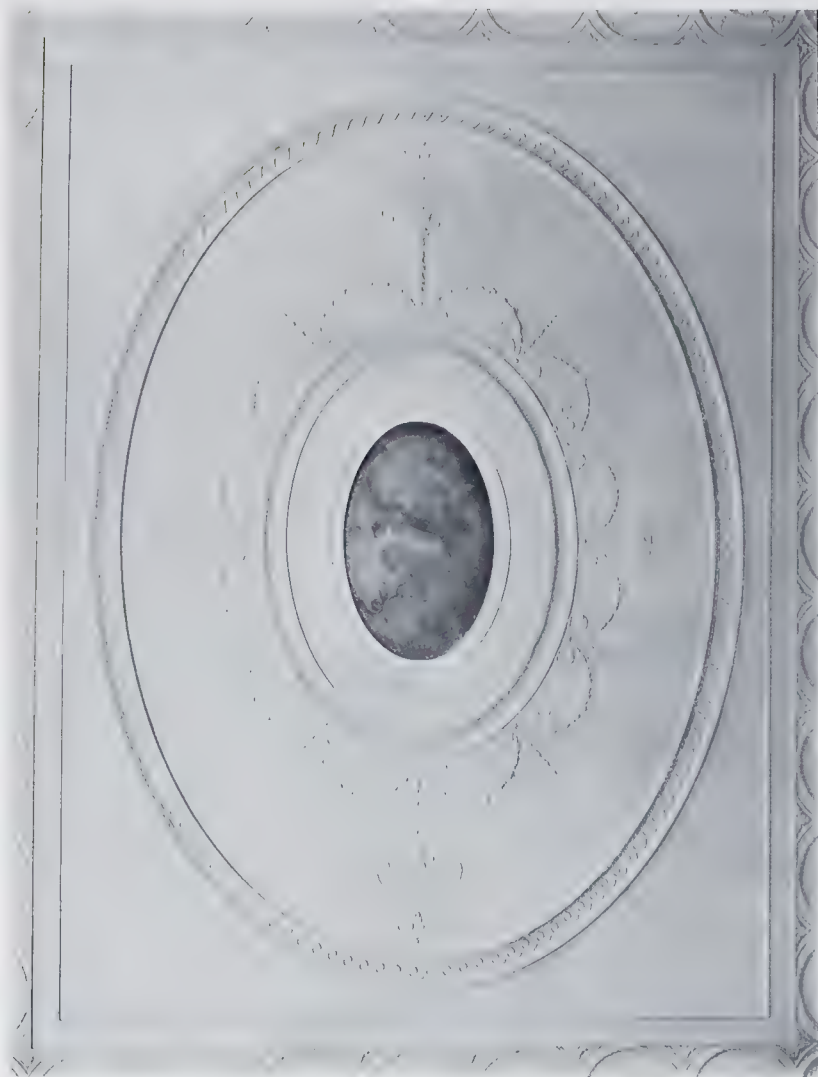
Robert Adam, Architect.



DRAWING-ROOM CEILING AT NO. 4, ADELPHI TERRACE, ROBERT ADAM'S OWN HOUSE.



THE DRAWING-ROOM AT NO. 4, ADELPHI TERRACE.



CEILING, NO. 3, ADELPHI TERRACE.



DETAIL OF CEILING IN FRONT ROOM, FIRST FLOOR, OF DAVID GARRICK'S HOUSE; NOW THE INSTITUTE OF NAVAL ARCHITECTS.



CEILING IN DAVID GARRICK'S HOUSE, FRONT ROOM, FIRST FLOOR.

The youthful tormentors' smart reply to their victim follows :

Dear Doctor,
 'Tis not true that our pellets are charged with a pin,
 But supposing they are, pray where is the sin ?
 Grant we put *out* your eye —
 Well you'll *put* it in ?

Yours, A John-Street Observer

Dr. Johnson called one day in 1774 to see the father of this lively crew, one of whom had recently perpetrated a poem, "The Indian Scalp," which he had somehow contrived to get printed. Seating himself by the great "Cham of Literature," the dawning poet enquired —

"Any news in the literary world, Sir ?"

"Sir !" cried the doctor.

"Anything new, Doctor, I say, in the literary world ?" continued the unhesitating poet.

"Young man, talk to me of Ranelagh and Vauxhall ; of what you *may* understand ; but not a word on literature."



FRONT ROOM, GROUND FLOOR, DAVID GARRICK'S HOUSE.

The great man, escaping from his tormentors by having the bell rung and the father summoned, disposed of them with the remark, "When next I call here, Sir, shew me where there is *civilisation*, not into your *menagerie* !"

The immediate effect of this dictum on Frederick, the youthful pet of the family, was one hardly contemplated by the moralist, for, by the boy's order, his father's carriage came round at seven that night to take him to Ranelagh ! An essay into life which, needless to say, was firmly suppressed. The Reynolds continued to reside in John Street until 1782, when, owing to the persistent neglect of his legal practice¹⁷ and the failure of Sayre, the banker, the

father was forced to fly to Spa. Frederick eventually became a writer of comedies, successful in his day, and his memoirs, published in 1826, are dedicated to George IV, who, as Prince of Wales, had been a patron of his first comedy.

The building of the Royal Society of Arts is subsequently dealt with, and it only remains to call attention to the mis-called "Toplady Chapel," which it is so often asserted that Adam erected for that popular divine.

Whatever ideas Toplady had of erecting a chapel in the Adelphi, his biographer asserts that he abandoned them in favour of a part lease of a French Calvinistic chapel, then existing in Orange



DETAIL OF DRAWING-ROOM CEILING, DAVID GARRICK'S HOUSE, NO. 3, ADELPHI TERRACE.

Street,¹⁸ at the back of the present National Gallery, and the writer leaves us to suppose that Toplady's early death in August, 1778, at the age of thirty-seven, put an end to any further steps.

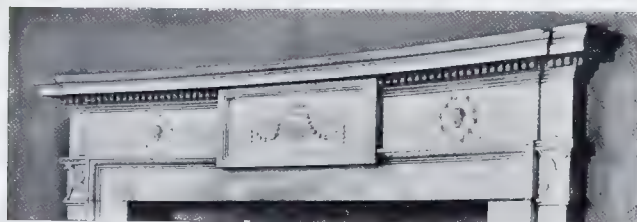
It seems probable that the idea of erecting a church on the estate was entertained by the Adams, as, besides the Toplady drawings, there is a half completed set of drawings for "A Church in Durham Yard" in the Soane Collection. The façade designed for this is an Adam version of a temple façade, as rich as a Roman triumphal arch.

The chapel actually built was for an independent body of dissenters, and this was later on absorbed into Coutts' Bank. Messrs. Coutts' bank grew and expanded over this part of the Adelphi site, and the last survivor of the brethren, William Adam, erected the bridge, by an Act of Parliament, as late as 1799, across William Street, named after himself. This is almost the only work to be definitely assigned to William, who is regarded as having been the financial manager of the various Adam enterprises.

"The Adelphi New Tavern and Coffee House," at the corner of John and Adam Streets, was known as Osborne's, and then became the Adelphi Hotel. The Tavern was opened October,

1777, "being completely fitted up in the most elegant and convenient manner for the entertainment of noblemen and gentlemen." Edward Gibbon writes thence to his great friend, Lord Sheffield, on August 8th, 1787, announcing his arrival from Lausanne with part of the immortal "Decline and Fall," then ready to be published.

Isaac D'Israeli (1766-1848), author of the "Curiosities of Literature" (1790), stayed there on his return, in 1802, after his wedding tour, but had left before the birth of Benjamin, afterwards Lord Beaconsfield (December 21st, 1805). Thomas Hill (1760-1840), original of Paul Pry, resided on the second



SOME CHARACTERISTIC CHIMNEYPICES IN THE ADELPHI.

floor of No. 1, James Street. Thomas Hood (1798-1845: "Song of the Shirt," 1843) had chambers at No. 2, Robert Street. T. Rowlandson (1756-1827) the caricaturist, was at one time lodged in a garret in the Adelphi.

Dickens (born 1812), who in early life was driven to haunt the Adelphi Arches, conducts Pickwick's friend, Wardle, and his family to Osborne's Hotel, and sends off Micawber to the Colonies from the tumbledown "Fox Under the Hill" public house at the foot of Ivy Lane. Thomas Hardy, O.M. (born 1840), was at No. 8 in the Terrace from 1863-67, when working at architecture under Sir Arthur Blomfield. Although Coutts' Bank did not form part of the Adelphi scheme, the firm is inseparably connected with Durham Yard and the Adams. In 1702 John Campbell, who died in 1712, had a bank at the "Three Crowns, Durham Yard," in a shop which had been a haberdasher's. His partner, George Middleton, married Mary Campbell, and the bank was solely in the hands of George Campbell in 1753, who took James Coutts into partnership in 1755. John Coutts, a merchant of Edinburgh, who had been Lord Provost, 1742-44, married Jane Stuart of Allanbank, and was the father of four sons, John, James,

Patrick and Thomas. James, who was M.P. for Edinburgh 1762-68, married the niece of George Campbell, and the firm now became Campbell and Coutts, Durham Yard, Strand.

George Campbell died in 1761, and Thomas Coutts, who then became partner with James, his elder brother, relinquished a corn factor's business which he had been carrying on in St. Mary Axe in connection with his other brothers in Edinburgh.

James Campbell died in 1778. One of Thomas Coutts' ideas was that of giving dinners to bankers, through which he came to advance on a note of hand £30,000 to an unknown peer, who, by the tenor of the story, may have been the Earl of Bute. In this way he is supposed to have secured the patronage of George III, until, by advancing £100,000 to Sir Francis Burdett for the Middlesex election, he lost that Royal client. The King then transferred his account to Drummond's, but as they, on his particular request, declined any advance to the Prince Prodigal, George IV, when his time came returned once more to the House of Coutts. Thomas Coutts married Elizabeth Starkey, and of their three daughters, known as the "Graces," Susan married the Earl of Guilford, Frances, the Marquess of Bute, and Sophia, Sir Francis Burdett, Bart., M.P.

Subsequently Thomas Coutts married Miss Mellon, the actress, to whom, on his death, February 22nd, 1822, he left £900,000. Re-marrying the Duke of St. Albans, her money was left to Angela Burdett, youngest daughter of Sir Francis Burdett, who hereupon took the well known name of Burdett Coutts. To this account in F. G. Hilton's "Handbook of London Bankers" it is added that the late Banking House, No. 59, Strand, was built by Messrs. Adams in 1758, on the site of the old house. This appears to be stated on the authority of Cunningham's "Handbook of London"; but it is doubtful if the Adams can have done more than alter and adapt the older frontage block towards the Strand and add to it at the back in connection with their scheme of development of the Durham Yard site.

At any rate, there are no drawings in the Adam Collection relating to the Strand frontage, and we have, besides, Wedgwood's letter regarding show rooms on the Adelphi site, which states that the Adams wanted in vain to obtain part of the frontage to the Strand.



VIEW OF LONDON FROM THE ADELPHI TERRACE.

THE ROYAL SOCIETY OF ARTS, JOHN STREET, ADELPHI, 1772-74.

IN the retirement of John Street, between the Terrace of the Adelphi and the Strand, from 1774 to the present day without a break, the Royal Society of Arts has carried on in this characteristic Adam building some very remarkable work.¹⁹ In endeavouring to promote art the Society preceded the Royal Academy, holding their first public exhibition of pictures in 1765. The list of selected names of prize winners in their competitions is interesting, as it contains the names of many who afterwards became famous. There is always the feeling that such awards have little bearing on after successes, and that mediocrity so often ousts both genius and talent in the preliminary canter of student life.

Taking three names in each of the three Arts: in sculpture, Bacon in 1759, Banks in 1763, and Flaxman in 1766, all received medals. Among the painters are Romney in 1763, Thomas Lawrence in 1784, and John Everett Millais in 1839. Among architects, James Gandon in 1757, Lewis Vulliamy in 1813, and Philip Hardwick in 1809. Numerous names appear that are still remembered, with others, of course, that are already forgotten.

There is always, however, that other unrecorded list of those to whom the award was refused, possibly a useful stage in their ultimate success.

The first Society of the kind was that of Dublin, which was founded in 1731, the London Society commencing in 1754. Its two earlier homes were both in, or close to, the Strand. About the year 1770 the need of permanent and more suitable premises brought the Society into relation with the great Adam scheme of the Adelphi.

Robert Adam had been elected a member of the Society in 1758, and James Adam in 1764, while the names of many of their patrons, such as the Earl of Bute, can be recognised in the early list of members. Robert Adam's signature in their books is a model of good writing.

There is a certain very natural and legitimate curiosity as to the precise way in which the Adelphi brethren carried out their work, and as to the part played by Robert and James Adam, respectively, among the four brethren, in the conduct of their immense practice.

The very few letters, four or five in number, and the two or three documents available in this instance do seem to throw a good deal of light upon this interesting subject. From these letters and from the minute books of the Society it appears that in this instance, at all events, it was James Adam who attended the committees and wrote the letters for "myself and my brothers."

In March, 1770, the Society of Arts decided to advertise in the daily papers for "any person to make a proposal before Wednesday, March 28th." They announced that there were four and a half years to run before the lease would expire of their present premises.

This advertisement drew a response from the Brothers Adam, who offered a site in the Adelphi and also to erect a suitable house for the Society. It is



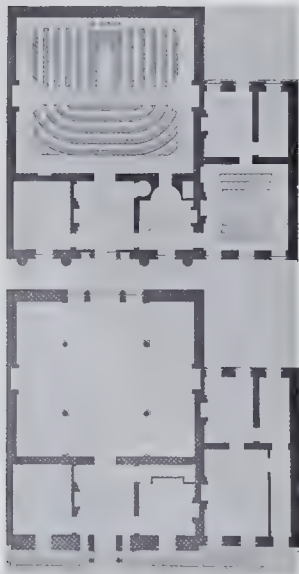
ELEVATION OF THE HOUSE OF THE SOCIETY
FOR THE ENCOURAGEMENT OF ARTS,
MANUFACTURES AND COMMERCE, SITUATED
IN JOHN STREET, ADELPHI.

*Robert and James Adam, Architects, 1772.
T. Vicaires, Sculpt. Published January, 1775.*

recorded in the "Miscellaneous Transactions of 1771-2," under October 30th, 1771: "A plan of the building for the accomodation of the Society from Messrs. Adams was delivered by John Fotherly, Esq."

Dec. 11th, 1771. The proposal of Messrs. Adams for building a house for the accomodation of the Society was accepted.

Between these two dates appears a long letter from James Adam, written from Grosvenor Street, and dated November 5th, 1771. He begins by saying, in reply to an enquiry as to rent, "that my brothers and I would require for that building, the plan of which was laid before the Society. I can only therefore say that the expense upon a rough estimate which I have made would not exceed £5,000, which at six per cent. is £300, and that with a ground rent of £59 15s. od., makes in all £359 15s. od. per annum. I will, however, if the Society approve of the plan laid before them, either enter into a particular estimate, from which the rent may be ascertained with great precision, or I will fix the ground rent as above, and enter into an agreement with the Society to build for them according to the plan, etc., submitting the measurement and value to indifferent persons one to be named by each party, and six per cent. upon the amount of such value together with the ground rent, to be the full rent of the premises. This is the mode which I have followed with several private persons and is agreeable in this respect, as it admits of no doubt or uneasiness on either side."



PLANS OF GROUND AND FIRST FLOORS, SOCIETY OF ARTS, IN THE ADELPHI, AND OF THE SECRETARY'S HOUSE ADJOINING.

R. and J. Adam, Architects, 1772.

manner for £300. He was asked to include rates and taxes, etc., in the £300 and declined, whereupon on December 5th it was decided that it was too much.

Then follows a memorandum, not signed or dated, which is evidently a final summary of the negotiations. It is headed as follows :

Proposals for accomodation of the Society of Arts, Manufactures and Commerce into a house according to the plans, etc., laid before them by Robert and James Adam. 11th Dec., 1771.

- (1) That the said house shall be forthwith built and let on a lease to the Society for the full extent of Messrs. Adam's term.
- (2) That the Society shall pay a rent of £330 per annum for said house including ground rent, sewer tax, and all other taxes, parliamentary and parochial.
- (3) That the Society shall pay down to Messrs. Adams £1,000 as security for fulfilling their agreement and as penalty in case of any non performance.
- (4) That Messrs. Adams shall agree to deduct from the above mentioned rent of £330, the sum of £60 per annum in consideration of the use of the £1,000 to be deposited with them.

A separate memorandum, not dated, follows this and seems to record final details :

Messrs. Adams will stand to all substantial repairs.

Messrs. Adams will supply the buildings with water.

Messrs. Adams will supply the benches for such rooms as are necessary if the Society allows Messrs. Adams the benches now in the Great Room and the Committee Room.

Signed. James Adam. For Self and Brothers.

There was a building agreement preceding the lease, which has been preserved and contains on one of its sheets plans, elevations, and sections of the proposed buildings, drawn minutely to a small scale in outline, as it might be by an engraver. This agreement is dated March 21st, 1772, and is signed and sealed by Robert and James Adam of the Parish of St. Martin's in the Fields, and by Lord Romney for the Society. It contains the following clause relating to the materials, which is of much interest as bearing on the constructional work of the period and as being probably a good illustration of the Adelphi office "Specification in outline:"

The bricks in all the walls to be sound and well burnt. The timber of the roof and floors to be of good seasoned Riga of proper dimensions. The strings, columns and entablature of the front to be of Portland Stone, and the great stairs from the hall of the Secretary's house to the two pair storey to be like wise of Portland Stone. The hall and bottom of the stairs to be paved with Portland Stone rubbed smooth. The front part of the roof towards the Street to be boarded and slated. The rest of the roof to be tiled with good sound plain tiles, laid on heart laths of oak. To put proper bond timbers in all the walls where necessary. The stairs in the Secretary's house to be of wood. All the Plumber's work in both houses to be done in a substantial and workmanlike manner. W.C. to be completely fitted up and water laid into it and other parts of the said rooms, buildings and house where necessary. Two handsome marble chimney pieces to be put in the great room of the value of eighty pounds each, and marble faces and neat carved wooden mouldings in the other apartments. The whole house to be painted and made in every respect habitable and fit for the reception of the said Society and its officers and to the good liking and approbation of the said John Philips.



SIGNED PLANS ATTACHED TO ORIGINAL CONTRACTS.

The "said John Philips" was a surveyor appointed by the Society to watch over their interests in the carrying out of the work according to the agreement.

It then provides that on the laying of the foundation stone, £1,000 was to be paid to Messrs. Adams as security at 3 per cent. interest until the house was ready for occupation. The date fixed for that was June 1st, 1774. The £1,000 was to be repaid with interest if not completed by a month later. Messrs. Adams were to "erect or build or cause or procure to be erected or built" "on the North side of a certain street called John Street situate and being in certain buildings called the Adelphi Buildings in the said parish of St. Martin's in the Fields."

The lease was to start from June 24th, 1774. The rent to be £270 for ninety-two and a half years. All taxes and rates were to be paid by the Adams, who are also to insure, to supply water, and to do all substantial repairs.

Messrs. Adams were to give a penalty bond of £2,000 to perform their part, and the Society

were to have power to determine at six months' notice on forfeiting the £1,000 already paid. The foundation stone was laid by Lord Romney, the President of the Society, in 1772.

There is a memorandum dated "March 28th, 1772. At a meeting held at the Adelphi Tavern the sum of one thousand pounds was paid to Messrs. Adams." The receipt was signed by Robert and James Adam.

Created and delivered in presence of
by the above named John Adams
for the attorney the above named
James Adam and by the above named
Robert Adam James Adam and
William Adam (being first duly sworn)
in the presence of
Sam: More James Adam
Geo: Bate William Adam

SIGNATURES OF THE BROTHERS ADAM ON A DEED.

An entry in the Committee Book records under May, 1773: "Mr. James Adam attending *re* advance on building, stated in reply to questions that the building might be finished in four or five months. Could be mortgaged to the Society for an advance of £1,000 in addition to the £1,000 already paid at 3 per cent. interest, making the rental £210 per annum."

It was eventually decided to pay £1,170, August 25th, 1773, and the amount seems to have been paid over October 13th of that year, the Society paying half the legal charges, amounting to £13 9s. 7d., for their share.

The following letter gives an excellent idea of James Adam and of his relations with his brothers, and with the Society in the conduct of this undertaking:

Sir,
According to the desire of the Committee signified to me last night, I laid before my brothers the proposition then made to me, namely that they could recommend it to the Society that they should advance £1,000 more towards the finishing and completing of their house, and that at the rate of 3 per cent. till such time as the Society takes possession and the rent commences, at which period they intend that the money should be sunk with us, for which a deduction should be made of £60 per annum from their rent during the term of the lease. Upon mentioning it to my brothers they were of opinion that considering we were by our agreement, burthened with every tax whatever, that in their view six per cent. was a very high rate of deduction from the rent and that the Society would please to consider the incumbrance of the taxes which will at least take one per cent. from the whole amount of the rent, they would perhaps think it just and equitable to sink this last thousand at the rate of £50 or of £55 instead of the £60. At the same time we are fully determined to do in this as we would wish to do in every article of this business, that is to submit the matter entirely to the candour and liberality of the Society.



THE MEETING-ROOM (FROM AN OLD PRINT).

I am,
Your most obedient servant,
James Adam,
For Brothers and Self.

To Mr. Samuel More,
Secretary to the Society of Arts,
Manufacture and Commerce.
Adelphi.
19th May, 1773.

The actual minute in the "Miscellaneous Transactions," is as follows:—

May 26, 1773. In consequence of the application in the following letters, the Society resolved to advance the further sum of one Thousand, one hundred and seventy pounds to Messrs. Adams on condition of their agreeing to reduce the rent of the buildings now erecting in the Adelphi for the Society, to the sum of two hundred pounds per annum.

On February 2nd, 1774, it was a question of deferring the last coat of paint in the great room. In March of that year Mr. James Adam produced drawings of the seating and there seems to have been an inspection of the premises by the committee on the twenty-third of the month.

Philips, in a report of April 13th, 1774, states the practical completion of the house, and that it differs but slightly from the plans. He adds, "It is built in a very strong and substantial manner."

On September 26th, 1775, the painting of the great room was still not completed, and in October of that year there was a question of defects to be remedied. The ventilation of the great room seems to have been a source of difficulty, and various remedies were proposed and are detailed.

The plan favoured by the committee seems to have been "ten or twelve common tin ventilators to be applied round the bottom of the lanthorn and so guarded as not on any occasion to cause the wind to blow down on the members." The name of Mr. Shaw appears as Messrs. Adam's foreman of the bricklayers, in connection with some question as to the drainage.

On October 22nd, 1776, a surveyor was to be appointed to inspect alleged defects. Messrs. George Wyatt and John Marquand were appointed, and sent in a reassuring report.

There do not appear to be any further papers or particulars relating to Messrs. Adams and the erection of the building. It may be remarked that in the final lease the name of John Adam, Esq., of Maryburgh, North Britain, is inserted, but that only Robert and James signed and sealed the document.

James Adam's signature is straight and severe, while Robert Adam's is beautifully written, with a final Italian scroll underlining the Robert Adam. It will be noted that in one case the signature to a previous paper is, "James Adam, for Self and Brothers."

The lease date is May 3rd, 1775, for 91½ years. It recites the building agreement of March 21st, 1772, and an indenture of August 26th, 1773, which would be the mortgage, or second advance of £1,170 in that year.

Opportunity has been taken of these surviving documents as a means of throwing some light on the business side of Robert Adam's career. The reference to the method of carrying out work by measurement and value, at a fixed rate of profit, which James Adam states he has followed out for several private parties, is of distinct value.

In the distribution of the premises there have always been two houses, one having been the secretary's residence, separate and distinct except for a communication on the three lower floors.



THE REPOSITORY, NOW THE LIBRARY.

The plans given are those published by Adam in his "Works." They supersede those preserved in the Soane Collection, which, however, do not differ very materially. It is to be noted that the only elevation in that set is an impression of an engraving, prepared possibly for the Society, or for the "Works," and published in 1775. This print has "R. & J. Adam, Architects, 1772." Probably the original drawing was never returned by the engraver.

Outside, fortunately, the building is practically untouched; inside, however, it has not much Adam character left. The original model room, or repository, now the library on the ground floor, has been much altered,

but the old print reproduced shows something of its original state. In the meeting room alterations were made in 1815, when the oval skylight, characteristic of the time, was replaced by the present lantern. In 1846 this room was entirely redecorated by D. R. Hay, of Edinburgh, and lost its original character. The walls had been finished with a narrow and lightly enriched cornice, over which was a plain cove, 8ft. 4ins. in depth, finished on the ceiling by a narrow border of stucco work. The centre space of the ceiling was plain, except that the oval cupola light was framed up by a narrow moulding into eight panels. These particulars will be sufficient to give an idea of the original room to those who are familiar with the Adam manner. The seating of the room has also been entirely altered and now renders the original mantelpieces useless. The agreement provided that each of these was to be of the value of £80. There were at first five chandeliers, of five candles each, to light the room, one in the centre and one at each corner of the lantern.²⁰

In 1774 it was proposed to decorate the "Great Room" with eight historical and as many allegorical pictures. The painters proposed were Angelica Kauffmann, Sir Joshua Reynolds, West, Cipriani, Dance, Mortimer, Barry and Wright, all for the history, and Romney and Penny for the allegory. Unfortunately, this promising scheme fell through, and at first there were only two presidential portraits over the mantelpieces, by Gainsborough and Reynolds respectively.

In 1777 James Barry made his proposals and started his great work, which he completed in 1782, when he was appointed Professor of Painting to the Royal Academy. Barry was expelled

in 1799 from that institution, with the King's approval, and died in miserable circumstances in 1806. A morose and irritable disposition seems to have cursed his life and destroyed his prospects. Born in Cork in 1741, in his early days he was greatly assisted by Edmund Burke, who gave him £50 a year to visit Rome, from which city he returned to England in 1770, and in 1773 he was elected R.A. Johnson, who would know Barry through this connection with Burke, apart from being himself member of the Society of Arts, praised the "mind" displayed by these vast canvases. Unfortunately, that does not compensate for their lack of decorative value. One wonders what Robert Adam thought about it. To that master of decorative art, supposing he ever attended any of the meetings of the Society during the last ten years of his life, they must surely have been a great annoyance. In his "Prefaces" to the "Works" he particularly objects to such vast canvases. The pictures are quite out of scale in themselves and with the room which they are supposed to adorn. The height of all the subjects is 11 ft. 10 ins., starting at 10 ft. 6 ins. from the floor. The lengths are two of 15 ft. 2 ins. each, on the east and west, and one of 42 ft. on each of the north and south walls. The confusion of the subjects is such that the spectator requires a written description. A key is also necessary to the portraits most incongruously introduced. The popular and beloved Doctor Burney is disguised as a sea nymph! The group of the Society of Arts itself has, of course, a special interest from the many eminent men who appear in it.



DETAIL OF CENTRE BAY OF THE SOCIETY OF ARTS BUILDING IN JOHN STREET, ADELPHI.

The Reynolds and Gainsborough portraits remained in position until 1864. Barry's intention had been to paint the portraits of King George III and Queen Charlotte as a final completion of his scheme. It should be noted that Barry's remuneration for his vast toil was a permission

to invite the public, at a fee, as to an exhibition, and that in this indirect way he realised a fair sum. An ode²¹ by Peter Pindar, the malleus of the infant Academy, defines the relations of Barry and Reynolds :

Then there's among the Academic crew,
A Man that made the President look blue,
Brandish'd his weapon with a whirlwind's forces,
Tore up by the roots his flourishing discourses;
And swore his own sweet Irish howl could pour
A half a dozen such, in half an hour.

It only remains to quote from Malton's "Picturesque Tour" the following, dated on the title page August 31st, 1792,²² and, therefore, published just after Robert Adam's death. "This building alone demonstrates that the Messrs. Adam were completely sensible of the beauty and grandeur



FACADE OF THE SOCIETY OF ARTS.

resulting from simplicity of composition and boldness of projection. I know of no fabric in London of similar dimensions, that can rival this structure in these characteristics. It is beautifully simple without meanness, and grand without exaggeration."

NOTES TO CHAPTER XVIII.

¹ H. W. Letters. Ed. T. Vol. VIII, page 313. To the Rev. W. Mason, July 29th, 1773.

² The manner of the man has been admirably sketched by Bulwer Lytton. Of his architectural ideas Elmes senior gives us a glimpse, to whom he remarked, *à propos* of capitals, "An Ionic is an Ionic, and he did not care which one his draughtsmen used."

³ "The town is my element, there are my friends, there are my books, to which I have not yet said farewell, and there are my amusements." Vol. III, page 411. Boswell's "Life." Macmillan. Dr. J. died December 13th, 1784.

⁴ Quoted at length in the "Literary Associations of the Adelphi." "Foundling Hospital for Wit." Ed. 1784. Vol. IV, page 189.

⁵ Robert Adam was living in the Adelphi 1772-86. Garrick left Southampton Street for the Adelphi evidently in 1772, not 1773, as sometimes stated. See Letter in D. G. Correspondence of March 18th (page 463). Vol. I.

⁶ Refer back to Book I, Chapter VI, page 116, and Note 6 on page 131 relating thereto. Mrs. Pringle's Party in 1770. The Early Diary of F. B., 1768-78. Ed. by A. R. Ellis, 2 Vols, 8vo, London, 1913. Vol. I, pages 90-5, Mrs. Pringle's Party; page 200, Visit to the Sale Room and reference to the Adelphi.

⁷ H. W. Letter to Mason May 1780. Vol. XI, page 172 and following quotation. Vol. VIII, page 336.

⁹ An act enabling John, Robert, James and William Adam to dispose of several houses and buildings in the parishes of St. Martin's in the Field, and St. Mary-le-Bow, in the County of Middlesex, and other their effects by way of exchange in such manner as may be just for the benefit of themselves and creditors. "Other effects," see Adam Sale List 1773. Twenty years earlier Parliament had arranged a lottery of £300,000 for the foundation of the British Museum by the purchase of Sir Hans Sloane's Collection and Lord Oxford's MSS., and the purchase of Montagu House, which, no doubt, was a precedent. There had also been lotteries for the building of Westminster Bridge.

¹⁰ Almon. *Memoirs and Letters of John Wilkes*, Vol. iv, page 134. J. W. born 1727, second son of Israel W., distiller. Student at Leyden. Travelled, returned to England 1749. Married Miss Mead, older and wealthy. Candidate for Berwick, 1754, and Aylesbury, 1757. In debt and separated 1762. First number of *North Briton* established to attack Lord Bute. No. 45, April, 1763. Prosecution gives rise to Junius Letters against general warrants 1768. June 18, Wilkes sent to prison. Elected Alderman. Released April, 1770. Elected Sheriff June, 1771. Lord Mayor October, 1774. Chamberlain City 1779. Died December, 1797, at his house in Grosvenor Square. Daughter left without resources.

¹¹ John Taylor "Records of My Life," 2 Vols., 8vo, London, 1832. Vol. i, page 383, says "a large house at the south-east corner of Adam Street," and that Beckett, fascinated by D. G.'s conversation, was in constant attendance on him. That he moved to a house in Pall Mall opposite the Shakespeare Gallery, where he was stationer and bookseller.

¹² H. W. Letters, Vol. iii, page 331.

¹³ *Memoirs*, James Caulfeild, Earl of Charlemont, by Francis Hardy, 1812, two volumes.

¹⁴ H. W. to Countess of Upper Ossory, Vol. xi, page 259.

¹⁵ Angelo in his "Reminiscences" (1826), Vol. i, page 127, gives an account of Graham, and mentions Dominicetti (1767) "the Stewing doctor" in Cheyne Row, Chelsea, and Dr. Bossy in Covent Garden, as rival quack practitioners.

¹⁶ Angelo denies this, claiming to have known her at the early time when she was with Mrs. Linley. Vol. ii, H. A. Reminiscences, page 242.

¹⁷ He enjoyed a temporary fame as a writer of history. The infatuation of the Rev. Dr. Wilson, who erected a statue to her in St. Stephen's Walbrook, gave Mrs. Macaulay a fleeting notoriety.

¹⁸ He had a house at South Harrow, near Bromley, where Wilkes was his guest in 1770.

¹⁹ Pulled down, 1915. T.'s first lecture at the Orange Street Chapel was on April 11th, 1776. The date of the Adam drawings is November, 1776, three plans, section and elevation. *Memoirs*, Rev. A. Toplady, by Thomas Wright.

²⁰ The many achievements of the Society have been fully recorded by Sir Henry Trueman Wood, their late Secretary (1880-1917), in a *History of the Society of Arts*, 8vo, London, 1913.

²¹ Gas was introduced in 1849, electric light in 1882. As the present candle power is 2000, an idea of the increased standard of light demanded in our day is obtained.

²² *Lyric Odes* for 1785, Ode ii, Vol. i, page 97. *The Works of Peter Pindar*, 3 Vols., 8vo, London, 1794.

²³ Vol. i, Letterpress to Plate 44, dated Dec. 21st, 1795, on plate. The second volume is dated 1800.



BRIDGE OVER WILLIAM STREET CONNECTING MR. COUTTS'S
PRIVATE HOUSE WITH THE BANK.

William Adam, Architect.

PART III. CHAPTER XIX.

THREE TYPICAL LONDON HOUSES BY ROBERT ADAM.

CHANDOS HOUSE, CHANDOS STREET (1771); WYNN HOUSE, NO. 20, ST. JAMES'S SQUARE (1772);
AND DERBY HOUSE, NO. 23, GROSVENOR SQUARE (1773).

CHANDOS HOUSE, CHANDOS STREET, PORTLAND PLACE, W.

FOR THE DUKE OF BUCKINGHAM AND CHANDOS.

A HIGHLY important group of three town houses, Chandos House, Chandos Street (1771); Sir Watkin Williams-Wynn's house, No. 20, St. James's Square (1772); and Derby House, No. 23, Grosvenor Square (1773), form an ascending series of high importance and value, one which illuminates the development of Robert Adam's ideas in house planning and decoration. Chandos House, the first of the three, was built for James, third and last Duke of Buckingham and Chandos. It remained for long in the family, being left to Earl Temple, the duke's nephew, and in 1813 the Duchess of Chandos was still living in the house.¹ Chandos House was sold by her executors in May, 1815, and the sale particulars are in the Soane Museum. The lease is described as for fifty-two years unexpired, from Michaelmas, 1814, the ground rent being £77 per annum. Prince Esterhazy, the Austrian Ambassador, was living in the house in 1817. At this time the house had a large garden plot with "a frontage of 75ft. to that elegant continuation of Portland Place, called Langham Place, the said plot 112ft. deep." There was also a large block of offices, including stabling for twelve



CHANDOS HOUSE : THE HALL.

THREE TYPICAL LONDON HOUSE PLANS BY ROBERT ADAM 1771-3

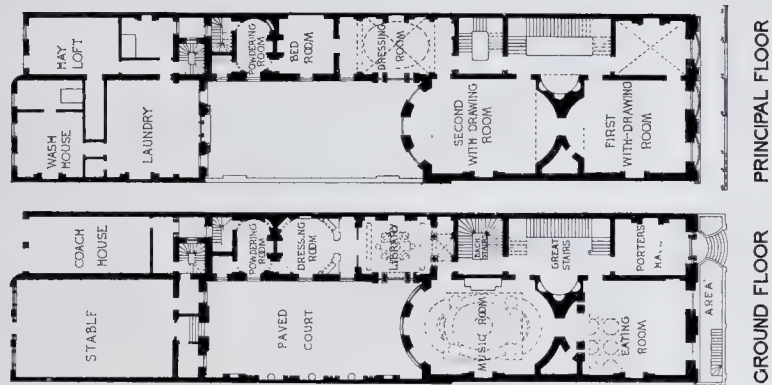
EARL TEMPLE
CHANDOS HOUSE
CHANDOS STREET
R.A. ARCHT: 1771

PLAN FROM SURVEY BY ATB



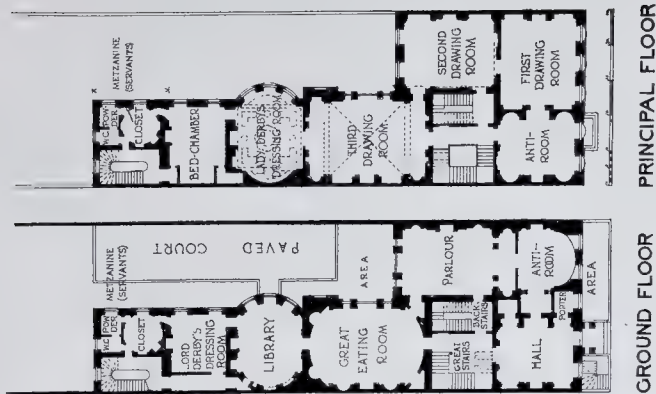
SIR WATKIN WILLIAMS WYNN
20 ST JAMES'S SQUARE
R.A. ARCHT: 1772

PLAN FROM 'WORKS' CORRECTED



LORD DERBY'S HOUSE
GROSVENOR SQUARE
R.A. ARCHT: 1773

NO LONGER EXISTS. PLAN FROM 'WORKS'





CHANDOS HOUSE : CEILING OF THE BACK PARLOUR.

horses, and four coach houses. The adjoining house on the left was the large mansion built by Adam in 1779 for General Clerk.² The actual surroundings of Chandos House have, therefore, been a good deal changed since its erection.^{2a}

The house is comparatively little altered inside, though it is not nearly so complete in furnishing and decoration as No. 20, St. James's Square. The date of the building may be taken as about 1770, when Mansfield Street was laid out. James Adam, in fact, appears in the rate book of 1771 as paying the covered-in rate of 4d. on No. 1, Queen Street West, the original title of the house. In the "White" survey map (see Portland Place, Chapter XXII) of 1797-99 the name on the site-plot is still James Adam, which looks as though the Chandos family had only a long lease. There are six drawings for ceilings dated 1771 in the Soane Collection, which agree with those still existing at Chandos House. Three lead cisterns, dated 1774, having coronets, pateræ and an interlaced pattern cast upon their fronts, are preserved in the



IN THE BACK PARLOUR.



CHIMNEYPIECE IN THE PRESENT DINING-ROOM.



CHANDOS HOUSE : THE EATING-ROOM.



DETAIL OF FIREPLACE IN THE
EATING-ROOM.



THE BOUDOIR.
Formerly the ante-room.

house. Chandos House is, therefore, two years earlier than No. 20, St. James's Square, which is dated 1772. The correspondence of sizes in the plans of the two houses is quite close, but the later example is better distributed and proportioned. Adam's ideas were carried still further at Derby House in Grosvenor Square, dated a year later.

The elevation of Chandos House is extremely simple; the main interest is concentrated on the unique porch with its fine metalwork, which is exceptionally intact. Entering a very pleasant and simple hall, square instead of oblong, as in the later plan of the house in St. James's Square, the ceiling attracts attention as well as the bold stone mantelpiece, with its long consoles and frieze. The three swags dependent from four lions' heads are grouped in an unusual disposition. The staircase carries on the same simplicity, the walls are not panelled, and the only features are the Ionic loggia at the level of the second floor and the circular skylight surrounded by Adam decoration. The lighting is ample and helps to produce the fine sense of space that is afforded by this admirable staircase hall. The small niche on the ground floor is an early trial of the apsidal development which became so fine a feature at No. 20, St. James's Square. In fact, in the later house the space given to the staircase has been increased by about 7ft. in length, while the width is lessened by 4ft., resulting in a better proportion.

The front room on the ground floor towards the street has a ceiling which rather harks back to the early Shardeloes manner, while the columned end recalls the ante-room at Lansdowne



CHANDOS HOUSE: THE CHIMNEYPIECE IN THE SECOND DRAWING-ROOM.



CEILING IN THE SECOND DRAWING-ROOM.

House. The walls are somewhat heavily panelled above a plain dado. The marble mantelpiece has a good centre tablet with a sacrificial subject. The columned recess here takes the place of the apse, introduced in the other house with the same object—that of reducing the great depth of the room.

The apartment behind has a large segmental bow window. This ceiling also has the free scrolls characteristic of the earlier work. The marble mantelpiece is a good specimen of Adam's capacity for ornamentation independent of "Order" treatment. The frieze below the cornice of the room has a curious ogee section, quite an Egyptian idea.

A door at the far end on the left leads to the present dining-room, which was originally the library; this room has now the exceptional length of 45ft., because the original study behind has been absorbed. The distribution suggests that Adam intended to treat one end of the library with a screen of columns in his favourite manner. The coffering of the beams, in fact, as set out on the soffit, agrees with the idea that the original columns have been taken away. The mantelpiece is a fine combination of golden Sienna marbles on a white ground. The ceiling has been altered, no doubt when the two rooms were united. There is no drawing for the ceiling of this room in the Soane Collection.

On the first floor the three front rooms are of the same dimensions as those below. The morning-room, or boudoir, over the hall, is a very pleasant apartment. It has a good ceiling, and over the marble mantel is an old Adam gilded glass, with characteristic framework design, which the present owners have placed here. The principal drawing-room adjoining has a good ceiling and mantelpiece. The walls have the same heavy panel mouldings noticed in the room below. It seems reasonable to suppose that they were set out for a series of family portraits, or other paintings. A central door leads into the back room, where the ceiling is of particular interest. The Angelica Kauffmann paintings in the medallions bear her signature.

From this room the bedchamber and dressing-rooms were reached, beyond which again were the powdering closet and a service stairs. This suite exactly occupies the back wing, and the planning is on the same lines as at No. 20, St. James's Square.

Both of these rooms have the earlier deep cove treatment of the ceiling. The bedchamber, having a large pilastered Venetian window, is a very cheerful interior. There is a good mantelpiece in marble, with console brackets and a basket of fruit in low relief on the central tablet of the frieze.^{2a}



CHANDOS HOUSE: THE PORCH.

NO. 20, ST. JAMES'S SQUARE.

SIR WATKIN WILLIAMS-WYNN, BT., 1772.

ST. JAMES'S SQUARE was laid out in 1663, and a year later a warrant was issued for the erection of thirteen or fourteen "great and good houses." As it was to be called the Piazza there may have been an idea of following the scheme of Inigo Jones's Covent Garden Piazza, but on newer lines, omitting the arcaded walks, and building independent houses, separated only by party walls. Norfolk House was built by Brettingham in 1742, and Richardson, in publishing "Sir Charles Grandison" in 1754, describes his hero as a resident in St. James's Square. The Square must, therefore, have been well established as fashion's centre before Robert Adam started in practice.

No. 20 in the Square, which was built by Robert Adam for Sir Watkin Williams-Wynn in 1772, was until recently occupied by the Earl of Strathmore, to whose kindness the illustration is due. The scale of this delightful house is so perfectly maintained and its scheme of decoration is so complete that it may safely challenge comparison with any other town house ever built.

If this seems high praise, I can only invite my readers to study the fine series of illustrations given here and to consider the realised effect of the skilful planning, which is the backbone of Robert Adam's architectural scheme.

The façade of the house is, doubtless, well known to all lovers of London architecture. It may not have been to the satisfaction of the pedantic Gwilt, who scourges Adam so caustically in his "Encyclopedia of Architecture" (1842), but for quiet effectiveness it is difficult to match this



20, ST. JAMES'S SQUARE: SOUTH WALL OF THE COURTYARD.

The plate in the "Works" (1777) shows statues on circular pedestals in the arcades, and terms carrying vases in the intercolumniations.

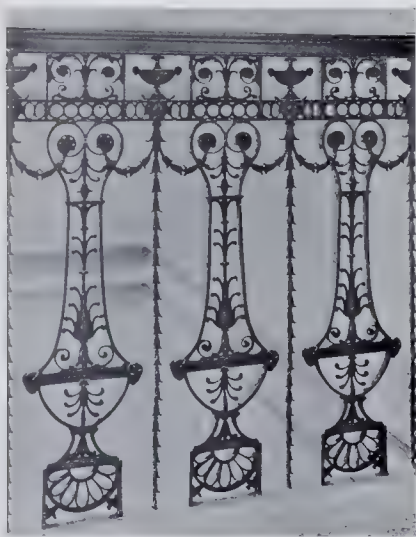


VIEW OF FACADE.

reticent and reasonable architectural and domestic façade. Adam had grasped the essentials of street architecture in a way which never dawned upon either James Stuart or Joseph Gwilt.

Minute care dictated all the elegances possessed by this noble house at its completion : the sedan chair was an artistic object ; even the inkstand was considered worthy of special illustration in Adam's "Works." The family for whom it was built was of an interesting origin and descent.

Sir William Williams, the first baronet, was an eminent lawyer, Recorder of Chester, and Speaker of the House of Commons in the



20, ST. JAMES'S SQUARE : STAIR BALUSTERS.

reign of Charles II. He was knighted on being appointed Solicitor-General by James II, and created a baronet in 1688. His son, the second baronet, married Jane, daughter and heiress of Edward Thelwall. Her mother was daughter and heiress of William Wynn and thus began the alliance with that ancient Welsh family. The third baronet assumed the name and arms of Wynn, succeeding to Wynnstay, the ancestral seat of the family.³ The fourth baronet, Sir Watkin Williams-Wynn, who thus succeeded to the title and estates in 1749, enjoyed them for half a century. He married a second time on December 21st, 1771, Charlotte, daughter of the Right Hon. George



THE FOOT OF THE STAIR.



IN THE ENTRANCE HALL.

Grenville, sister of the Marquess of Buckingham, and had three sons and two daughters. His first marriage, in April, 1769, had been very brief, Lady Henrietta Somerset dying a few months after. It will be noticed that the building of the house takes place about the time of the second marriage. Horace Walpole's allusions to the family are mainly political, and he seems to imply Jacobite leanings on their part. He records, however, traces of interests other than mere politics, as, accounting for Garrick's absence from London, he says, October 1st, 1777, "He is gone into Staffordshire to marry a nephew, and thence will pass into Wales to superintend a play that is to be acted at Sir Watkin Williams's."

There must have been a sympathetic appreciation between the fourth baronet and Robert Adam to account for the remarkable unity and completeness of this the town house of



20, ST. JAMES'S SQUARE: HEAD OF STAIRCASE.

the family in St. James's Square. A fine organ was intended to be one of the features of the interior, and the design of the organ case, which is very elaborate, is given in Adam's "Works." It is a little uncertain, however, whether it was ever carried out, as it was not in recent years in the house.

Sir Watkin Wynn seems to have shared in the enthusiasm of the time for Nicolo Poussin's landscapes. In March, 1773, Walpole records his purchase of one of that artist's works for £650, at the same time that Lord Chesterfield gave four hundred for another, "which somebody was so good as to paint a few months ago for Claude Lorrain." Sir Watkin,

however, had other pictures of greater contemporary interest, for Tate Wilkinson, mimic of Foote and theatrical manager, tells us that "one of the strongest likenesses I ever was surprised with was when favoured with a sight of Mr. Garrick's picture at full length in the character of Richard the Third at Sir Watkin Williams Wynne's in St. James Square. I turned suddenly round and was actually astonished for there I saw my old master just as I had seen him in his lifetime." (Painted by Nathaniel Dance, elder brother of George Dance, R.A.)

It will be seen, therefore, that very favourable conditions existed for the production of this little masterpiece of Robert Adam's domestic architecture.

Entering beneath the beautiful lead fan, filling the semicircular arched doorway, the "Porter's Hall" excites our interest by the simple and effective richness of its decoration. It is a prologue to the grand design of the staircase hall, which rises the full height of the house. Adam was much too good an



THE TOP OF THE STAIRCASE.



STAIRCASE AT FIRST FLOOR LANDING.

architect to spoil his effect by carrying the main stairs beyond the first floor. The elimination of the ugly well-like effect, inevitably produced by further ascents in the main stairway, was well worth the minor sacrifice of approaching the bedrooms by the secondary staircase.

The coved ceiling of the staircase hall is fully seen, and the fine oval lantern light in the central flat throws a flood of illumination on the arcaded and pilastered walls. A copy of Raphael's "Transfiguration"⁴ effectively fills in the chief arcaded panel at the first floor level.

Width of space and breadth of effect are obtained on both the ground and the first floors by a semi-circular recess which serves to widen the staircase hall at these two vital points. This feature is so well planned in connection with the apsidal features of the front and back rooms that no real sacrifice of space is involved. The front room, the "Eating Room," has

a flat ceiling set out with shallow octagonal coffering.

The semicircular recess is veiled by a screen of columns and pilasters whose caps have rams' heads as volutes. For some reason this animal gives the motive of the decoration, for these heads are used not only on the door casings and fireplace, but also on the dado rail. The walls are now decorated in green with the columns, mouldings and the marble mantelpiece all in white.

The furniture in the room is of great interest. There are four original torchères, and a large console table between the two windows supports a mirror having an elaborately gilded framework.

The room behind, which Adam calls the music room, is apsidally terminated at both ends. It has a flat ceiling of very delicate and elaborate ornamentation. The basis of the design consists of five painted medallions linked up by circles and bands of the flattest relief and enclosed in a square. This centre feature is extended to the shape of the room by two beautiful fans. The



20, ST. JAMES'S SQUARE: DOORWAY IN EATING-ROOM.



DETAIL OF CHIMNEYPiece AND MIRROR IN EATING-ROOM.

walls are fully set out with panels of delicate ornamentation. The organ is shown on Adam's plan in the place at present occupied by the sideboard, this being now the dining-room. On either side are two flanking vases on pedestals.

From this room the internal courtyard is seen in an architectural vista. The end pavilion, described as the laundry, is well designed. It has two storeys; the lower, a rusticated basement, supports an order of Adam Corinthian, framing a large Venetian window with secondary Ionic columns. The side bays of the façade are shown in Adam's drawing with square niches occupied by statues, but these have been replaced by windows.

The flanking wall on the left is also illustrated by Adam as an elaborate composition of wide spaced coupled Ionic columns carrying three arches, whose spandrels are filled in with decorative candelabra united by swags. The terminal breaks are ornamented with square niches and medallions, and the whole design is bound together by a deep fluted capping moulding. Except for the statues and vases, it all exists, and lends great interest to what would be otherwise a very dull wall. The design is, perhaps, open to criticism on the ground of deficient scale.

The library leading into the dressing-room has been slightly altered, as is indicated on the plan, to gain more space for what is now a bedroom and also in order to form a service passage to the dining-room. As designed it was an effective room with two end colonnades, barrel and cross vaulted with a flat ceiled central compartment. There is a large Venetian window towards the paved court. Five medallions, painted in chiaroscuro and united by a graceful setting of arabesques, decorate the ceiling. The bedroom beyond has a coved ceiling, and the oval powdering-room is now a bathroom. Ascending to the first floor, the magnificent balustrading of the stairs, of a very delicate metal design, deservedly attracts attention.

The front room, or first withdrawing room, has a semicircular recess like that in the room below, with a flat soffit. The main ceiling is set out in a great oval, enclosing other oval lines, varied with swags and filled in with cameo panels, having a blue ground. There are two fine console



THE EATING-ROOM, 20, ST. JAMES'S SQUARE.

tables with rams' heads as a finish to the legs. These are united by swags below a triglyph which supports the table tops of scagliola.

The ante-room over the hall below occupies the remaining bay of the front façade. It is cross-vaulted and most beautifully ornamented with decorative lines that cross and emphasise by their contrast the curvature of the groins. On the walls the spandrels of the vault are cleverly panelled, and the chimney breast, carried up to the soffit of the vault, makes an effective feature.

The back room over the present dining-room is called "the second withdrawing room." This is the *capo da opera* of the house and forms one of the finest and most complete of Adam interiors. The two apsidal ends are terminated by semi-domes of exquisite and most original decoration. Above these rises the great segmental barrel ceiling which is a masterpiece of stucco work and decorative painting.



20, ST. JAMES'S SQUARE: THE MUSIC-ROOM (THE PRESENT DINING-ROOM).

The soffit of the vault is divided by two wide and extremely flat bands into three bays, the central feature of each is an oval supported by flat lines, enclosing oblong panels filled in with paintings. Below these are lunette-shaped panels on either side. The wide bands have as a base beautiful relief vases in black and gold that might be popularly described as Wedgwoods. The walls are now hung with red damask silk. There is a fine console table with sphinxes, and some interesting triangular candelabra made of wood and gilded; these were, doubtless, the original lamp holders as used for the lighting of Adam houses.

In the back wing approached from this room is the apartment which Adam calls "Lady Wynn's Dressing Room." This is a beautiful vaulted room, the centre being cross-vaulted with wide end soffits. The room has since been shortened in order to enlarge the bedroom which immediately follows. This is a domed apartment of a most interesting character; very simple in its scheme after the preceding magnificence, its character is absolutely



IN THE PRESENT DINING-ROOM.



SIDEBOARD AND VASES IN THE PRESENT DINING-ROOM.



TORCHERE AT 20, ST. JAMES'S SQUARE.



MUSIC-ROOM FIREPLACE.

appropriate. The delicate ornamentation of the dome consists of a band of reversed swags at the base and of a central circle, or eye. The pendentives of the dome are enriched with amorini in circles, below which are vertical fluting lines rising from the springing above a cornice with a delicate frieze. Beyond this fine bedroom is an oval powder closet with a flat ceiling, which is now a bathroom.

In the dressing-room is a mantelpiece of white marble, which has enamel paintings on black slate immediately over



IN THE WITHDRAWING-ROOM.

the columns and in the central tablet of the frieze. The end walls are arcaded with three arches in woodwork.

Ascending to the second floor by the secondary staircase, a passage, by means of openings cut through the main

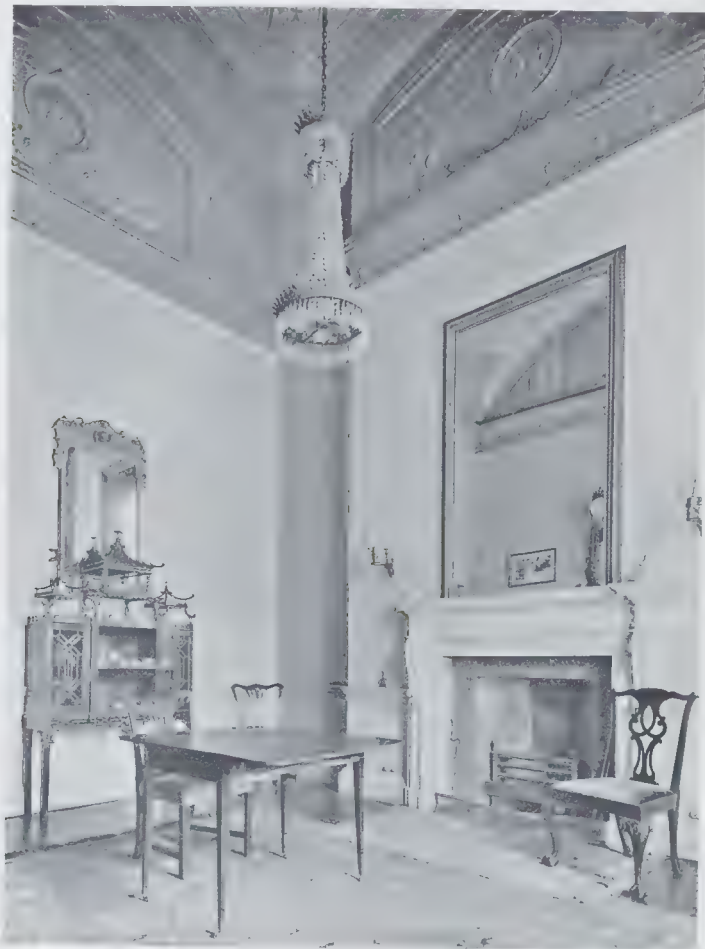


IN THE WITHDRAWING-ROOM.

staircase wall, affords a fine vista of the whole staircase, and allows a closer study of the interesting decoration of the coved ceiling.

The bedrooms on this floor, while quite simple, are good and livable rooms, and it will be realised that the whole house was a model of a town mansion which still, after the lapse of a century and a half, remained in permanent occupation. It must, however, be realised that, rich as

it may appear to us, the house now falls a good deal short of the original state as it appeared in the decade 1770 80. Just as we have shed our coloured dress and submitted to that wave of dark and subdued hue which has affected all countries alike, so these Adam houses have, except in a few cases, been sorely chastened out of their late Georgian magnificence. "Lady William Wynn's Room" in Adam's original drawing presents more characteristics of the period than now exist. Over the mantelpiece is shown an important Adam mirror with four female terms below a traceried semicircular head, which springs at the level of the architrave on the wall, as the cornice and frieze are shown as returned to give freedom



ANTE-ROOM TO FIRST WITHDRAWING-ROOM.

to the vault. The open spandrel above the mirror is decorated with stuccoes. The treatment of the triple arcade at the end of the room is echoed by a similar single recessed arch either side of the fireplace. The centre of the end arcade is filled with a fine Adam mirror below which is a gold-framed settee. The arched heads of the doors have stucco fans. The gold furniture of the room includes a dressing table with an elaborate standing mirror on it, and there is an exceptional gold curtain box conforming to the lines of the Venetian window opposite the fireplace. Unfortunately, the drawing is not dated, but it would, no doubt, be of the year 1773. It seems

probable that most of this work was done, as there is an ink sketch dated February 22nd, 1775, for three highly decorative door panels, with a note, "To be sketched out at large."

As late as 1776 a design was made for a gold bookcase to fill in one or more of these arcades. The curtains to this and the room are bright red or Adam pink.

Similarly, according to an original detail drawing of August 24th, 1773, headed "the Music Room," the walls in this room were green with purple grounds to the stuccoes in the panels. A pencil note on this says: "Pannells on each side of the chimney are intended for pictures of St. Cecilia, &c., as mentioned on the Memorandum. Over doors on each side of organ was proposed also to have heads of great musicians. Over the door at the end the Muses that honour the tomb of Orpheus. The other pannells to have stucco ornaments with Lyre Girandoles introduced."

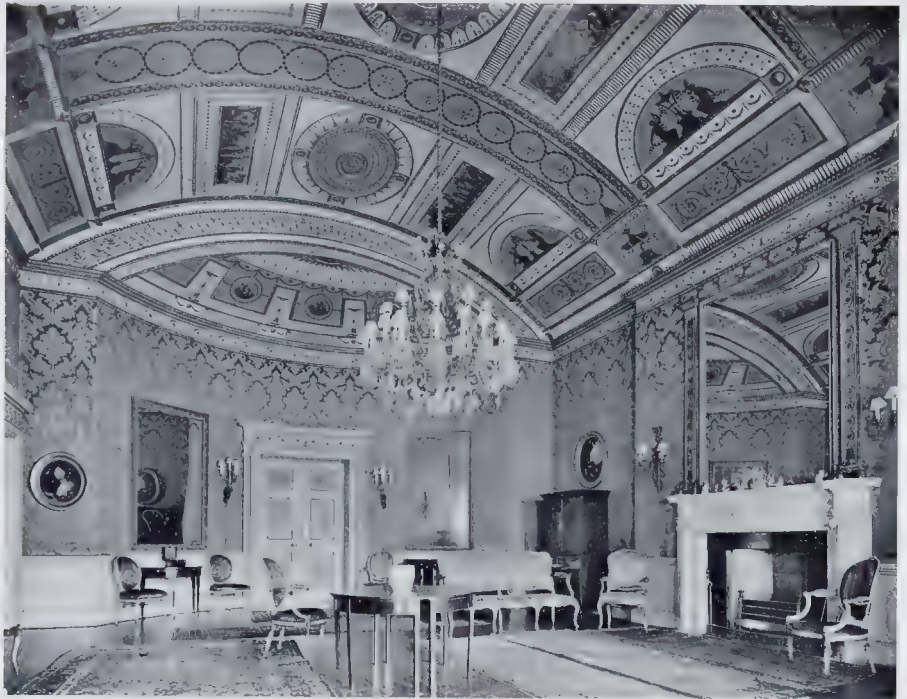


THE FIRST WITHDRAWING-ROOM.



20, ST. JAMES'S SQUARE: CEILING IN SECOND WITHDRAWING-ROOM.

Special view of both apse and barrel of ceiling to show unique scheme of decoration.



THE SECOND WITHDRAWING-ROOM.

The carpet design of the same date for the second drawing-room has a pattern evolved from nine circles outlined in green with pink centres. Four interspaces provide chocolate grounds on which are gold wreaths enclosing lozenges. The two apses at the end are recognised by a fanlike treatment. The strength of colour of the whole would be startling to those who have not realised what the real Adam colour effect was like. It will be noticed that in this case the floor design was not that of the ceiling.

It may be remarked as a final note that most of the mirrors in the house, as is often the case, have been deprived of their original crestings. The purism of the Greek revival must be allowed for in estimating the original state of the surviving houses of the Adam Period.



20, ST. JAMES'S SQUARE: LADY WILLIAMS WYNN'S ROOM.

OLD DERBY HOUSE IN GROSVENOR SQUARE.

FOR LORD STANLEY, AFTERWARDS EARL OF DERBY.

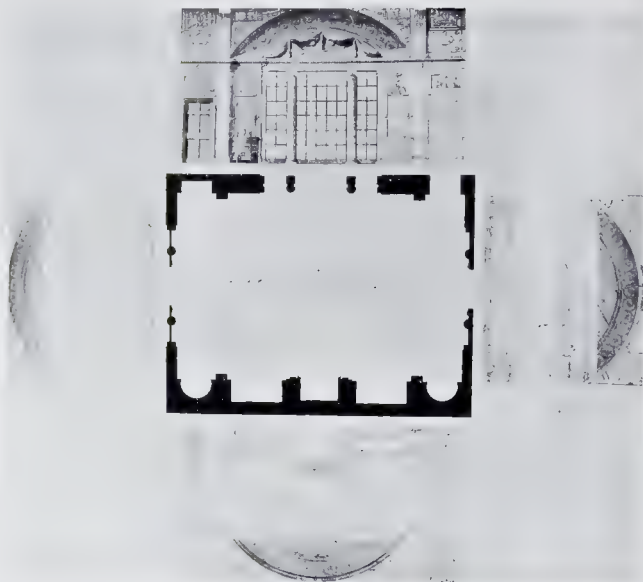
THAT festival was very expensive, for it is the fashion now to make romances rather than balls. In the hall was a band of French horns and clarionets in laced uniforms and feathers. The dome of the staircase was beautifully illuminated with coloured glass lanterns; in the ante-room was a bevy of vestals in white habits, making tea; in the next a drapery of sarcenet, that with a very funereal air crossed the chimney, and depended in vast festoons over the sconces. The third chamber's doors were heightened with candles in gilt vases, and the ball-room was formed into an oval with benches above each other, not unlike pews, and covered with red serge, above which were arbours of flowers, red and green pilasters, more sarcenet, and Lord March's glasses, which he had lent, as an upholsterer asked Lord Stanley £300 for the loan of some. He had burst open the side of the wall to build an orchestra, with a pendent mirror to reflect the dancers, *à la Guisnes*: and the musicians were in scarlet robes, like the candle-snuffers who represent the senates of Venice at Drury Lane. There were two more chambers at which I never arrived for the crowd. "The seasons," danced by himself, the younger Storer, the Duc de Lauzun and another, the youngest Miss Stanley, Miss Poole, the youngest Wrottesley, and another Miss, who is likewise anonymous in my memory, were in errant shepherdly dresses without invention, and Miss Storer and Miss Wrottesley in banians with fur, for winter, cock and hen. In six rooms below were magnificent suppers.

No wonder people by the end of the eighteenth century clamoured for Horace Walpole's letters. The Countess of Upper Ossory, who received the above brilliant account,⁵ written from Arlington Street on April 30th, 1773, of a fashionable reception in the new suite of rooms which Robert Adam was constructing at Derby House in Grosvenor Square, must have felt that it was the next best thing to being present herself. To us Walpole's gaps are deplorable; his correspondent would know all about the house being in the builder's hands and as to its position in Grosvenor Square, while we have the uncertainty due to the fact that Adam's drawings bear the dates of 1773 and 1774.



INSIDE VIEW OF THE THIRD DRAWING-ROOM AT THE EARL OF DERBY'S HOUSE IN GROSVENOR SQUARE.

Robert Adam, Architect, 1773. B. Pastorini incidit. Published 1777.



PLAN AND SECTION OF THE GREAT DRAWING-ROOM AT LORD STANLEY'S IN GROSVENOR SQUARE.

From the original in the Soane Collection (24ins. by 25ins.). Not coloured. Note on drawing: White pilasters, gold fillets. White dies to pedestals, dark green plinth. Light green backs to niches. Caps white and gilt ornaments. Doors, light green siles. Red flutes, gilt fillets. Door pilasters pink. Soffits white. Door frieze the same as the room.

open of the wall" only meant the removal of the Venetian window frame, and the construction of a temporary floor over the area for the accommodation of the musicians.

The rooms which Walpole could not reach for the crowd would be Lady Derby's dressing-room and the bedchamber beyond, which were apparently being pressed into service for this special occasion.

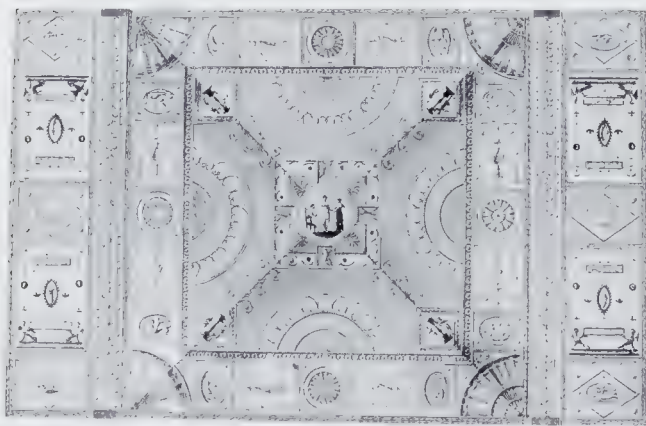
We may, perhaps, safely assume that the house had been temporarily fitted up by the upholsterers to conceal its unfinished condition, thus accounting for several features of Walpole's minute description. However, if we look at the Adam plan of the house, we shall see how exactly it fits in with the proceedings, as described by the letter writer. There is the hall for the French horns, the stairs for the illuminated dome, the ante-room on the first floor with the white vestals. The parlour, "very funereal with sarcenet," would be the first drawing-room, and the long shape of the third drawing-room explains the oval benches for the wallflowers of the dance.

We see that the "bursting frame, and the construction of the musicians.

Lady Derby's dressing-room and the bedchamber beyond, which were apparently being pressed into service for this special occasion.

Walpole mentions six rooms on the floor below as being used for the supper, which fits exactly if the end closet be counted in.

The great value of Walpole's account is that it shows how these late eighteenth century houses were actually used, and also explains to us the conditions for which Robert Adam had to provide, not only as affecting the arrangement of his plan, but also the scheme and style appropriate for apartments requisite as a background for the society entertained



CEILING FOR THE GREAT DRESSING-ROOM AT LORD STANLEY'S IN GROSVENOR SQUARE.

Robert Adam, Architect, 1773. From the original drawing (15ins. by 23ins.) in the Soane Collection. Colouring green, lilac, pink, with some yellow. Bright blue ground in centre medallion.

at such receptions. It is singular that only one further very casual mention is made of the house in Walpole's letters, where he says, August 8, 1777, "not filigreed into puerility like l'Hotel de Derby."

Edward Smith-Stanley (1752-1834), Lord Stanley, succeeded his grandfather in 1776 as twelfth Earl of Derby.

Sam Derrick, "Master of the Ceremonies of Bath," as he is pleased to style himself, wrote some amusing "Letters from Liverpool, etc.," in 1767.^{5a} In August, 1766, he visited Knowsley, and says, "It is of a dark brown stone, and looks like an ancient castle. In the year 1731 there was added to it a brick wing, and a large range of stables. The front looks neat, and some of the apartments are handsome; but the whole building, taken together, is a piece of patchwork. . . . The present earl of Derby is very old, and naturally inclined to retirement," and he anticipates much of Lord Strange, the eldest son. This gives a clue to the great Adam plan for reconstructing the existing house. Dr. Pococke^{5b}, who saw Knowsley in June, 1751, says, "the old house was built in the castle way on one side of the present court; on the other side is a grand building of brick, near it fine stables, and opposite the castle at some distance, offices of barns, etc., altogether making a very large body of building."



SECTION OF ONE END OF THE SECOND DRAWING-ROOM.
Robert Adam, Architect, 1773. Adam's "Works," Vol. II. Josh Record incidit.



OLD DERBY HOUSE : SECTION OF ONE SIDE OF THE SECOND DRAWING-ROOM.
Robert Adam, Architect, 1773. Adam's "Works," Vol. II, 1777. Josh. Record incidit.

We can follow Lord Stanley's career in Walpole's letters, who tells us of his marriage, in a letter to Sir Horace Mann dated June 8th, 1774. "This month Lord Stanley marries Lady Betty Hamilton.⁶ He gives her a most splendid entertainment to-morrow at his villa (the Oaks, at Epsom), in Surrey, and calls it a '*fête champêtre*.' It will cost five thousand pounds. Everybody is to go in masquerade, but not in mask. He has bought all the orange-trees round London, and the hay-cocks, I suppose, are to be made of straw-coloured satin."

Lady Betty Hamilton, to whom on June 9th, 1774, so splendid an entertainment was given by Lord Stanley in anticipation of their marriage, was a daughter of Romance herself.

We first hear of the Gunnings in the pages of Walpole, when he writes from Rigby's place at Mistley in Essex to Sir Horace Mann, August 31st, 1751.⁷ "As you talk of our beauties, I shall tell you a new story of the Gunnings, who make more noise than any of their predecessors, since the days of Helen, though neither of them, nor anything about them, have yet been '*teterrima belli causa*.'"



SECTION OF THE CHIMNEY-SIDE OF THE ANTE-CHAMBER IN THE PRINCIPAL STOREY.

Robert Adam, Architect, 1733. Adam's "Works," Vol. II, 1777. Josh. Record incidit.

They had first appeared in London that summer, when Maria was eighteen and Elizabeth seventeen. From that time Walpole follows them with his unsubstantial gossip. We hear of their marriages in the same year, one becoming Lady Coventry and the other the Duchess of Hamilton. The Lady Coventry was carried off early by consumption, supposed to have been accelerated by the cosmetics of the period, but the Duchess, her sister, lived to a great age.

The daughter, Lady Stanley, lived to 1797, but the marriage ushered in with such brave triumphs was, unfortunately, not of unclouded happiness. In the year before the marriage, at Inverary, on October 25th, 1773, Boswell⁸ drew for us a picture of the future Lady Stanley. "Dr. Johnson talked a great deal, and was so entertaining, that Lady Betty Hamilton, after dinner, went and placed her chair close to his, leaned upon the back of it, and listened eagerly. It would have made a fine picture to have drawn the sage and her at this time in their several attitudes. He did not know, all the while, how much he was honoured. I told him afterwards, I never saw him so gentle and complaisant as this day."

Boswell's remark may perhaps be understood by two references in the Caldwell Papers, Baron Mure being one of her guardians.⁹ Andrew Stuart from London writes to the latter at Caldwell on September 28th, 1768, that Lady Betty Hamilton wants £200 for her outfit, to be presented at Court. He says: "She is a fine girl, very handsome and I think it will not be long before she arrives in some good harbour." Her portion appears to have been between five and six thousand pounds.

On October 17 Stuart writes: "I have made Lady Betty very happy by reading her that part of your letter which related to her affairs. She said she was now convinced her tutors were not made of iron. I could not help observing that it would require them to be made of gold, to answer all the exigencies of some years."

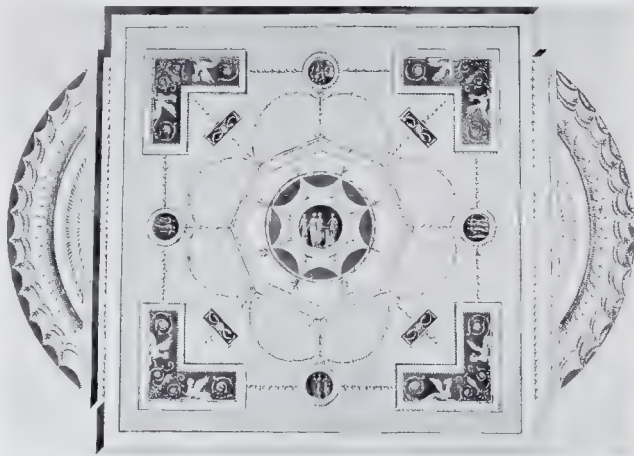
Adam expended himself to provide an appropriate setting. A pencil note on the design for the bedchamber ceiling reads: "the figure of night sowing poppies to be the subject of the picture in the centre." Would that sleep and forgetfulness, "when lovers prove unkind," could as easily be commanded, must have been the Countess's reflections in later years. The drawings show signs of a great pressure in getting the house ready; the hall ceiling is dated April 15th, 1774, only a month before the wedding day.¹⁰ Another memorandum records that "this is drawn at large and ready for Mr. Rose," symptoms, which every architect will appreciate, of some urgency in the office. Many of the dates on these drawings have been put on afterwards in ink over a hasty pencil—1773 or 1774. This house in Grosvenor Square was one of the instances in which Robert Adam employed his "Etruscan" style, and when he came to write the "Preface" to that part of the "Works" containing the interiors of Derby House that was the subject uppermost in his mind.¹¹ He thus passes over the house itself, which, as we know, was a reconstruction of one already existing. By lengthening the back wing, however, and by other alterations, Adam had contrived a perfect



(1) MIRROR AT 20, PORTLAND SQUARE, AND
(2) CHIMNEYPiece OF STATUARY MARBLE,

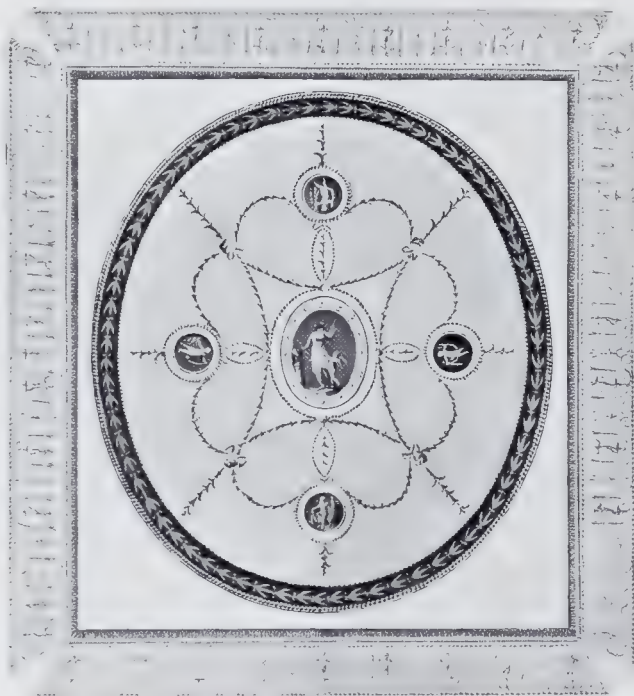
suite of rooms in the most modern style of his own day. It is very unfortunate that this fine work has ceased to exist and that we are thrown back on the "Works," from which two plates are here reproduced, for an idea of what must have been Robert Adam's masterpiece in London interiors. Doubtless the fine painted furniture, the mirrors, mantelpieces and other decorations have found their way into other houses. Some were taken to Derby House in St. James's Square, and thence to Stratford or Aldborough House, the great house at the end of Stratford Place which is now Derby House. Nothing, however, can restore the cumulative effect produced by the interiors of the original house in Grosvenor Square in their successive relation. As we have seen at No. 20, St. James's Square, this sequence of effect is one of the greatest of Robert Adam's merits as a master of decorative architecture.

On Tuesday, December 19th, 1775, Selwyn writes to Lord Carlisle. "Last night and the night before I supped at Lady Betty Stanley's. Their suppers are magnificent, but their hours are abominably late; however, they do not discourage my Lord of Worcester from staying them out. We are very merry all of us and I think Mrs. North the merriest of all. At two



CEILING FOR THE BOW DRESSING-ROOM, ONE PAIR STOREY AT LORD STANLEY'S IN GROSVENOR SQUARE.

From the original drawing in the Soane Collection. Note.—As published in the "Works," the colouring is altered and it is described as executed "in the Etruscan Taste." The colours here are in shades of green, lilac and red, and the four diagonal tablets have black grounds.



CEILING FOR THE BEDCHAMBER IN THE ONE PAIR STOREY AT LORD STANLEY'S IN GROSVENOR SQUARE.

From the original in the Soane Collection. Pencil note says: "The figure of Night sowing Poppies to be the subject of the Picture in the centre." Colouring, cove in two shades of green; oval yellow leaves on black ground; four medallions, red brown ground; centre oval, dark green ground; general field light green, and blue grey in spandrels.

this morning the Bishop and I were almost left alone, the rest of the company were in their dominos and going to the masquerade." From Selwyn in 1781 we have the further amusing comment on a political talk at Brooks's: "Lord Derby's nonsense was the only drawback upon the rest, he is the most mechant singe I ever knew."

NOTES ON CHAPTER XIX.

¹ In September, 1778, a daughter was being christened, Their Majesties being present. Owing, it is said, to the glare of the lights used on that occasion the child died of convulsions. The duke died in 1789, and the duchess retired from the world, lived on in the house. "History of Mary-le-bone," by Thomas Smith, 1833.

² See Chapter XXII, Mansfield Street.

^{3A} When the house was sold in 1815 it was described as "a truly noble and distinguished mansion." The principal drawing-room has "a statuary chimney-piece with a frieze and tablet of exquisite sculpture, the ceiling stuccoed and embellished with paintings in the Cipriani taste, the floors of wainscot, the second drawing-room correspondingly fitted up."

³ There is an interesting reference to Wynnstay and the family in Pocock's Tours, where he notes: "June, 1754, Ruabon. Sir Watkin Williams Wynne's park of Winstead comes near this town in which he has built a handsome new house of a very good freestone of a greenish cast. I formerly saw the house in which is nothing extraordinary. The late owner who had the misfortune to die instantly by a fall from his horse in hunting about 4 years ago was a godson of the last proprietor Sir John Wynne, and a great favourite and lived with him in his house, his name was Williams but no relation and the whole estate was left to him.—He died £80,000 in debt but the elder of two sons being very young it is supposed the estate will be cleared when he is of age." This anticipation was realised, and Adam made some large but unfinished schemes for additions to and a remodelling of Wynnstay. Pennant's Tour in Wales, written in 1772 says: "The new part built by the first Sir Watkin is of itself a good house yet only part of a more extensive design, finished in a neat substantial manner." He speaks of contemplated additions by the second Baronet rebuilding the older part, and adds "as he has already shown such good judgement in a noble room in which simplicity is joined with grandeur, there is little doubt but he will preserve a style of local propriety throughout." He mentions "a most beautiful small theatre" adjoining the house, and the late fitting up of St. Mary's Church in a very neat manner, chiefly at the expense of Sir W. W. Wynn. The font is noted as of "white marble on a tripod of distinguished elegance set up on the occasion of the christening of his eldest son." And also a monument to his first wife, Lady Henrietta Somerset, who died July 24th, 1769, by Nollekens.

^{3A} H. W. Letters, Vol. x, page 124, and below, Vol. viii, page 253.

⁴ Painted by Parry, son of a Welsh harper, noticed by Sir W. W. W., totally blind, who was one of the first draughts players in England and lived on the east side of the Haymarket. The son a historical painter, was sent by Sir W. W. W. to Italy. J. T. Smith's "Nollekens and his Times," etc. 2 Vols., 8vo, June, 1828.

⁵ H. W. Letters, Vol. viii, page 270 and below, Vol. x page 93, and Vol. ix, page 5.

^{5A} Samuel Derrick. Letters written from Liverpool, etc. (Vol. i, pages 19 and 22). 2 Vols., Dublin, 12mo, 1767.

^{5B} Travels through England of Dr. R. Pococke. Edited by J. J. Cartwright, Camden Soc. (Vol. i, page 209), 2 Vols., 4to, London 1888.

⁶ Lady Elizabeth Hamilton, the daughter of the sixth Duke of Hamilton and Elizabeth Gunning, was married on June 23rd, 1774, and died in 1797.

⁷ H. W. Letters, Vol. iii, page 68.

⁸ Boswell, "Tour to the Hebrides," Vol. ii, page 135. Constable Edition, 2 Vols., 8vo, London, 1908.

⁹ James VI, Duke of Hamilton, died 1758, at the age of thirty-four, and Mr. Mure was left principal guardian of his children.. Caldwell Papers, Part II, Vol. II, pages 146-7

¹⁰ Friday, 24th June, 1774.—Andrew Stuart to Baron Mure. (Caldwell Papers, Part II, Vol. II, page 237.) "Took place Thursday, 23rd, marriage of Lady Betty Hamilton to Lord Stanley. Lawyers working all Wednesday night at settlements to be signed 2 p.m. Thursday. Dinner at Duchess of Argyle's at Richmond between 4 and 5. Marriage ceremony between 7 and 8, and then set out for the Oaks."

¹¹ "I can only say that, in modern times, there are few instances of more ardent lovers than this young heir of the Derby race. He was highly sensible of Lady Betty's merit and personal attractions and you never saw any lover more impatient of delays than he has been. The only persons present besides the Duchess's own family were Lord Archibald Hamilton, who gave the bride away, Lady Charlotte Edwin, two sisters of Lord Stanley, General Burgoyne and myself."

¹² See Chapter xv, Osterley Park

PART III. CHAPTER XX.

THE FÊTE PAVILION FOR THURSDAY, JUNE 9TH, 1774.

FOR LORD STANLEY, AFTERWARDS EARL OF DERBY, AT THE OAKS, EPSOM.

WE may well rail against the gingerbread castle of Strawberry Hill, some preoccupation with which could, we must imagine, alone have distracted Walpole from fully describing the unique fête held at the Oaks, Epsom, on Thursday, June 9th, 1774. It is true that Robert Adam has left us two magnificent illustrations of the temporary pavilion which he designed for the occasion, but we sadly miss the great letter-writer's first-hand account of the proceedings.

The Oaks is described as a castle, and Adam, besides this pavilion, made many designs in 1777 for additions and alterations of a dubious castellated character, which do not seem to have been carried out. He styles the house "a hunting seat of the Earl of Derby at Epsom." The house still exists, but has been much altered and retains little, if any, of Robert Adam's work.

We have an account of the house as it was in 1798.¹ "On Epsom Downs stands a hunting seat of Lord Derby's called the *Oaks*; which that nobleman brought into repute (for it was formerly an inn) by a very expensive summer evening entertainment, which he gave upon his marriage. . . . Though this little villa is whimsical and singular, it has its beauty. It commands about twenty acres, in an oblong form. In the centre stands the house, which is a kind of tower; but yet unfinished. One half of the ground is laid out in close walks winding among *oaks*, from whence the place has its name: the other is a hanging lawn, interspersed with fir, flowering shrubs and beeches. . . . The whole is surrounded by a sunk fence; and like an enchanted island in a desert, appears a beautiful spot from every part of the Downs in its neighbourhood, and has itself a grand view over them, as far as the towers of London."

Failing Walpole's incisive account of the great fête, we have to fall back on some particulars quoted by Mrs. Delany in a letter written to a relative in June, 1774:²

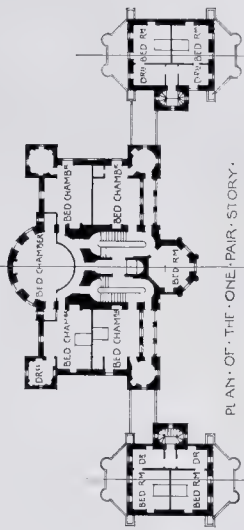
"I think it a fairy scene that may equal any in Madame Danois: nothing at least in modern days has been exhibited so perfectly magnificent, everybody in good humour, and agreed that it exceeded their expectation. The master of the entertainment (Lord Stanley), was dressed like Rubens, and Lady Betty Hamilton (for whom the feast was made) like Rubens' wife. The company were received on the lawn before the house, which is scattered with trees and opens to the downs. The company arriving, and parties of people of all ranks that came to admire, made the scene quite enchanting, which was greatly enlivened with a most beautiful setting sun breaking from a black cloud in its greatest glory."

It appears that a suitable spot in the grounds was used as a garden stage, on which a dialogue between a Shepherd and Shepherdess with a welcome to the company was given:

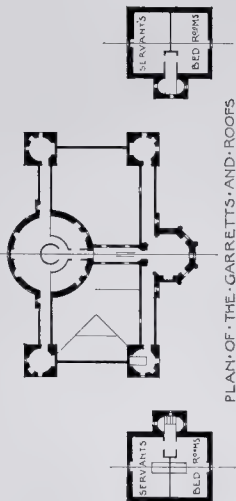
It was said, sung, and danced by sixteen pairs of men and women dancers from the Opera. This lasted for about half an hour; after which swinging, jumping, archery and country sports filled up the time until it was dark. The band then preceded the company to the other side of the garden, where a magnificent saloon had been built,³ illuminated and decorated with the utmost elegance and proportion: here they danced till supper, when curtains were drawn up, which shewed the supper in a most convenient and elegant apartment, which was built quite round the saloon, of a sufficient breadth and height to correspond with the saloon: after the supper (which was exceedingly good, and everybody glad of it as the evening had begun so early, all the company being assembled in the saloon) an interlude, in which a Druid entered as an inhabitant of the *Oaks*, welcomed Lady Betty Hamilton, and described the happiness of Lord Stanley in having been so fortunate, and in a prophetic strain foretold the happiness that must follow so happy a union, which, with choruses and singing and dancing by the Dryads, Cupids and Hymen attending and dancing also, it concluded with the happiness of the *Oak*, making so considerable a part in the arms of Hamilton: a piece of transparent painting was brought in, with the crest of Hamilton and Stanley, surrounded with all the emblems of Cupid and Hymen, who crowned it with wreaths of flowers.

From the great room in the house a large portico was built, which was supported by transparent columns and a transparent architecture on which was written "*To Propitious Venus*." The pediment illuminated, and obelisks between the house

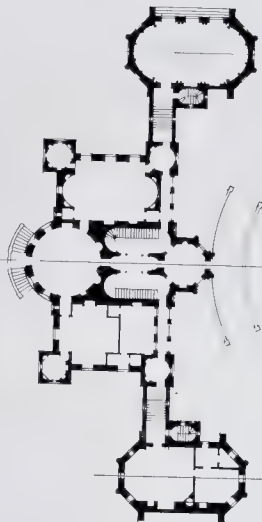
PROPOSED PLAN OF OAKS CASTLE, EPSOM, A HUNTING SEAT FOR THE EARL OF DERBY, AND OF THE FÊTE PAVILION FOR JUNE 9TH 1774. ·ROBT ADAM·ARCHT·



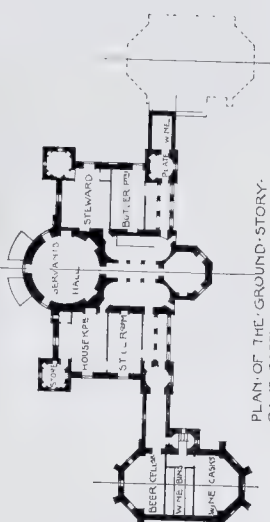
PLAN OF THE FIRST FLOOR.



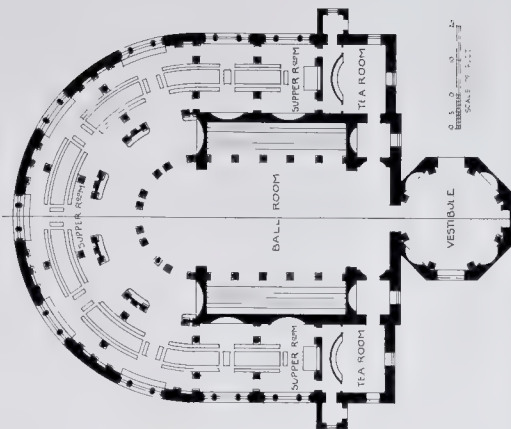
PLAN OF THE ROOF.



PLAN OF THE PRINCIPAL FLOOR.



PLAN OF THE GROUND FLOOR.



0 1 2 3 4 5 6 7 8 9 10 11 12
Feet
Scale of Feet

PLAN OF A PAVILION ERECTED FOR A FÊTE ·CHAMPÊTRE·
ERECTED IN THE GARDEN OF THE EARL OF DERBY AT THE
OAKS ·EPSOM ·SURREY · THE 9TH ·JUNE ·1774 · R · ADAM · ARCHT ·

and saloon. People in general very elegantly dressed; the very young as peasants, the next as Polonise: the matrons dominos: the men principally dominos, and many gardeners, as in Opera dances.

To this must be added the personal touch that emerges from a letter from the Dowager Countess Gower to Mrs. Delany, dated Pall Mall, June 16th:

I was told to-day y^e old *hoyden*, the Ds of Bedford, was not at L^d Stanley's fête; I s^opose piqu'd at his recovering her neice's refusal so soon, for she wd not let any of 'em go, tho' all ye Bloomsbury-gang was invited. Since she has heard how fine, charming, and elegant it was, she is silly enough to confess she repents, cd she have been silent, people might have thought she had commenc'd a decency suitable to her age. Geo Selwyn says "ye fête appear'd to him as if Col-Burgoyne had plan'd it and Ld Stanley paid for it."

The Druids had Ld March⁴ for their *speaker*, wh Fame says was *not* very desent, and ye Ds of Argyle sd "nothing but Betty cd have stood it all." Perhaps yo have heard all this and a great deal more, but it being new to me I communicate it.

General Burgoyne,⁵ (1722-92) destined some three years later to be involved in the rash adventure of Saratoga, was the only son of Captain John Burgoyne, who died in the rules of the King's Bench, and grandson of Sir John Burgoyne, Bt., of Sutton Park, Bedfordshire. The boy was well educated and made a rapid rise in the Army, being given the rank of Lieutenant-Colonel in May, 1758. He served with distinction in Portugal, 1762, and, on his return, was elected Member for Midhurst in 1761, and in 1768 for Preston. He was appointed Governor of Fort William, as Major-General, in 1772. He had married Lord Stanley's sister, Lady Charlotte, sixth daughter of the eleventh Earl of Derby, who died at Kensington Palace, June 5th, 1776. It was natural, therefore, that he should have taken part in the organisation of the Fête at Epsom, and its success suggested to him the idea of the piece which was produced at Drury Lane, November 5th, 1774. The following letter to Garrick seems to have been the introduction:

From Lt. General Burgoyne to Mr. Garrick
with the "Maid of the Oaks; or a Fête-Champêtre."

October 3, 1774.

The author of this little piece sent with this letter begs Mr. Garrick would take the trouble of looking over it, and if he finds it worth representing, makes no doubt he will give it the first vacant opportunity this season to the public. He will see that it is taken in some degree from the French. Mr. Garrick's determination will be sent for to his house the latter end of the week.

From Lt. General Burgoyne to Mr. Garrick

Wednesday, November 9, 1774

My dear Sir,

Your obliging and most friendly letter was delivered to me yesterday at the moment I was sitting down to dinner with Company, or I should have endeavoured on the moment to return my acknowledgements, with a warmth of expression due to that with which you have honoured me. [The author then declines the proffered freedom of the house, but would like an occasional admittance to the Green Room.] Where I promise neither to criticise Your men ill-naturedly, nor lead astray Your ladies. —

I think I may without vanity congratulate you upon the piece having laid hold of the audience last night. A general relish was very discernible. . . . Lord Stanley is come to town, and very earnest to see "The Maid of the Oaks." I send to Johnston for a box for Lady Betty tomorrow, that she may do him the honours, and I hope I shall succeed. . . .

Believe me, with the truest sense of the value of Your friendship,

Dear Sir,

Your faithful and obedient etc.,

J. BURGUYNE.

Mrs. Baddeley was Maria, the heroine, and Mrs. Abingdon, her foil, the fashionable society woman, "Lady Bab Lardoon," and no later performers seem to have equalled their charm. There were seven male characters, Mr. Palmer as the hero, "Sir Harry Grovely"; Mr. Bannister was the Druid; Aickin and King, the two heavy fathers, and Suet, Moody and Wrightson the more or less comic Manager, Painter and Architect. Dodd, as "Mr. Dupeley," a fashionable man about town, is brought in as a pair to Lady Bab.

The idea of the piece is very simple, merely a vehicle for choruses and dances of shepherdesses, gardeners, carpenters, painters and village maidens.

The painter is an Irishman:

"Arrah! What is that you say of my head, Mr. Lamp-lighter?"

(Second Lamp-lighter).—"I say you have spoilt the transparency, by putting black where you should have put blue."

Whereupon the comic painter dabs his brush across his face.

"There's a black eye for you, etc."

The Architect congratulates him: "Your servant, Mr. O'Daub; upon my word you have hit off those ornaments very well—the first painter we have could not have done better." In reply the painter boasts "I could have put out Mr. Lauterburg's (De Louthembourg, the famous scene painter of Drury Lane) stars with one dash of my pencil, by making them five times more bright."



INSIDE VIEW OF THE SUPPER ROOM AND PART OF THE BALLROOM IN A PAVILION ERECTED FOR A FETE CHAMPETRE
IN THE GARDEN OF THE EARL OF DERBY AT THE OAKS, IN SURREY, ON JUNE 9TH, 1774.

Robert Adam, Architect. James Caldwell and C. Originon, Sculpteurs. Published 1774 (?).

A song by the painter gives a general idea of the piece. :

Then away to Champêtre, Champêtre come all away,
To work at Champêtre is nothing at all but play :
As I know nothing of it, no more, my dear, will I say !
But Champêtre for ever, for ever, and ay, I say !
You may guess what a sight, for it never has yet been
seen,
Heav'n bless her sweet face ! 'tis a sight for the lovely
Queen ;
For lords, and for earls, and for gentlefolk too,
And the busy beau monde who have nothing to do.

While the lovely Maria's song was popular :

Come sing round my favourite tree,
You songsters that visit the grove,
'Twas the haunt of my shepherd and me,
And the bark is a record of love.
Reclined on the turf by my side,
He tenderly pleaded his cause ;
I only with blushes replied,
And the nightingale fill'd up the pause.

The hero then celebrates the oak of England, dreaming of Cressy and Agincourt, as emblems of British fortitude, leading up to a duet :

Grace and strength of Britain's Isle,
May'st thou long thy glories keep,
Make her hills with verdure smile.
Bear her triumphs o'er the deep.

A vaudeville of Shepherd and Shepherdess proclaims :

No temple we raise to the idol of wealth,
No altar to interest smokes,
To the blessings of love, kind seasons and health
Is devoted the Feast of the Oaks.

And the Druid concludes the whole with an explanation of his spells :

The magic lies in truth of Love,
'Tis that irradiates ev'ry scene,
Restores from clouds the blue serene,
And makes without a regal dome,
A palace of each humble home.

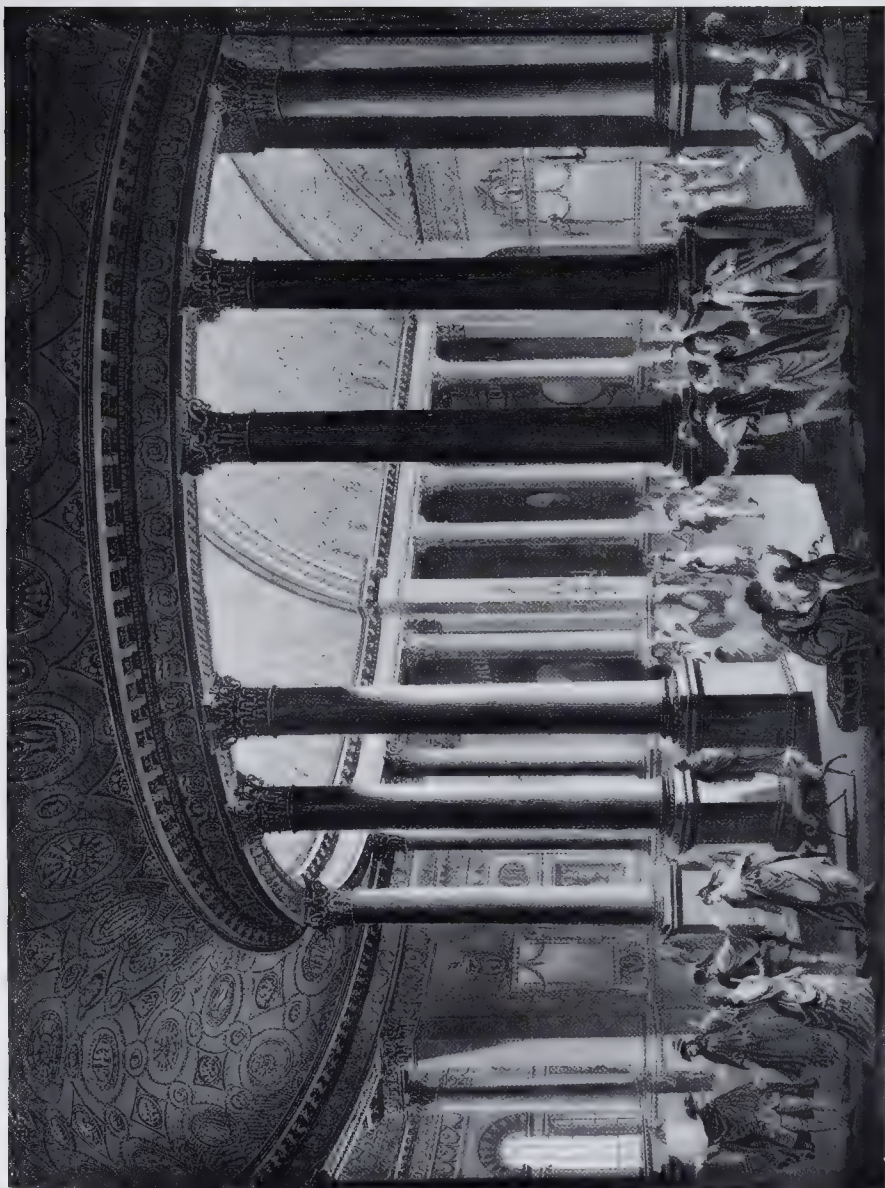
Burgoyne returned from his unlucky American adventure in 1778. Failing to obtain an enquiry he wrote his own account in 1780, and also produced "The Lord of the Manor," a comic opera in three acts.

In 1782-84 he was for two years Commander-in-Chief in Ireland. In 1786 appeared "The Heiress," his most successful piece. He died on June 4th, 1792, at his home in Hertford Street, Mayfair, and was buried in the Cloisters of the Abbey.

Already, in 1769-71, Robert Adam had decorated this Hertford Street house for him, and it must, from the drawings remaining, have been an interesting work. It will be seen, therefore, what a close connection there was between the principals in this unique fête and how it came about that the unity of the arts was so strikingly attempted upon this occasion. The character of the architecture of the Fête Pavilion is, in fact, a genuine reflection of the social life of the time.

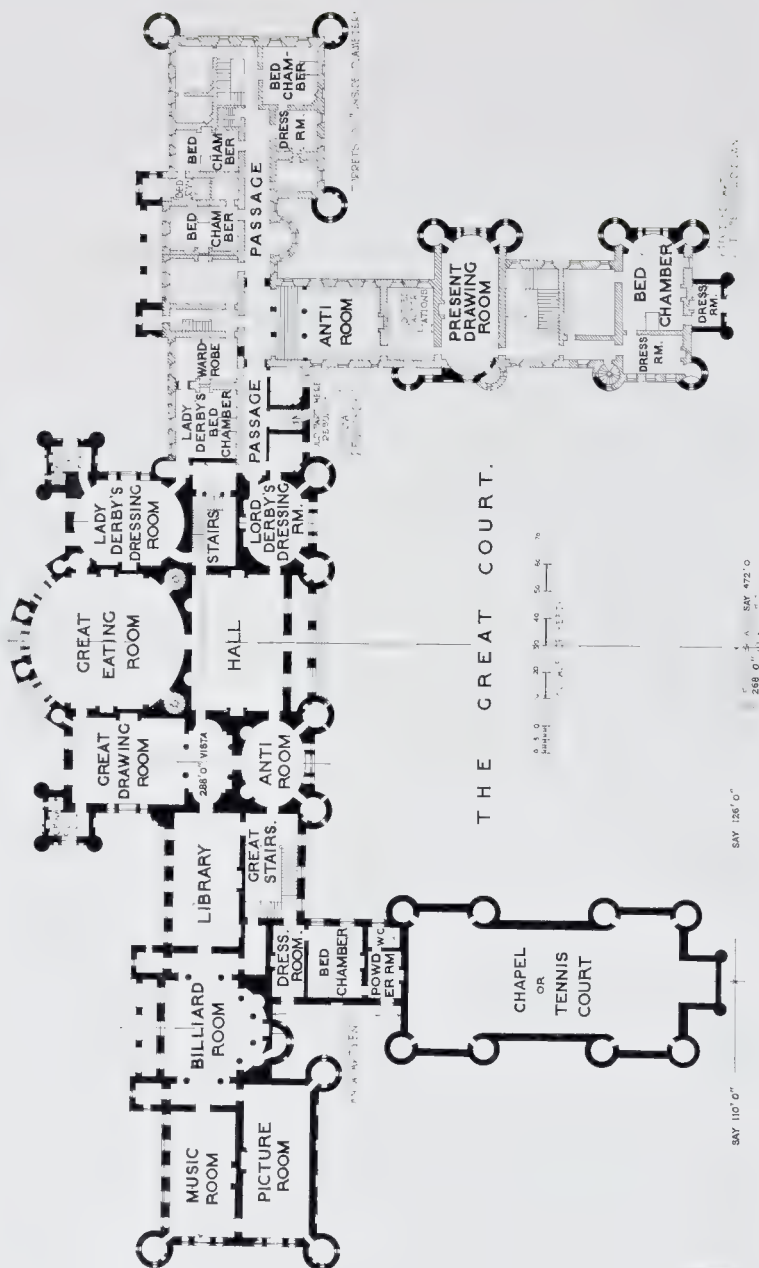
The drawings for the Fête Pavilion are almost too good to be true, but Robert Adam was now at the middle point of his career. He had been in practice sixteen years and, though eighteen more were to elapse before his sudden death, the times were about to change, and heavy clouds were gathering as Walpole's next reference, in 1777, to Lord Derby will show:⁶

One effect the American War has not had, that it ought to have had ; it has not brought us to our senses. Silly dissipation rather increases, and without an object. The present folly is late hours. Everybody tries to be particular by being too late ; and, as everybody tries it, no one is so. It is the fashion now to go to Ranelagh two hours after it is over. You may not believe this but it is literal. The music ends at ten, the company go at twelve. Lord Derby's cook lately gave him warning. The man owned he liked his place, but he should be killed by dressing suppers at three in the morning. The Earl asked him coolly at how much he valued his life ; that is he would have paid him for killing him.



INSIDE VIEW OF THE BALLROOM IN A PAVILION ERECTED FOR A FETE CHAMPETRE IN THE GARDEN OF THE EARL OF DERBY AT THE OAKS, IN SURREY, ON JUNE 9TH, 1774.
Robert Adam, Architect. James Caldwail, Sculptist. Published 1774 (?).

PRINCIPAL STORY OF KNOWSLEY CASTLE. THE SEAT OF THE EARL OF DERBY
 ROBERT ADAM, 1773?
 PRELIMINARY SCHEME FOR ALTERATIONS, TRANSFORMING THE OLDER HOUSE INTO A GREAT
 MANSION BY THE ADDITION OF A NEW CENTRE AND A WING REPEATING THE OLDER PORTION.



This Olympian attitude of the society of the day could not be maintained, and the pressure of the American War and its attendant troubles cast a dark shadow over the later years of Adam's practice. This decade, therefore, marks the high-water mark of the Adam style of interior decoration in its most delicate and costly form.

Lord Stanley had meanwhile made his maiden speech in January, 1775: as Walpole notes,⁷ "his voice and manner pleased, but the matter was not so successful." Seven years later (July 10th, 1782), however, he describes the Whigs as "without one speaker in the House of Lords but—Lord Derby."

In 1791 Walpole was constantly meeting "Lord Derby and the Farrens." On September 29th, 1793, he writes: "In the evening we went together to Miss Farren's, and besides her duennamother, found her at piquet with her unalterable Earl. Apropos, I have observed of late years, that when *Earls* take strong attachment, they are more steady than other men."

Miss Farren (1759-1829) had made her first appearance in London at the Haymarket Theatre on June 9th, 1777, as Miss Hardcastle. She was the ideal Lady Teazle of her time. William Hazlitt (1778-1830) speaks of "Miss Farren with her fine lady airs and graces and with that elegant turn of her head and motion of her fan and tripping of her tongue." Her marriage with the earl took place in 1797, when she left the stage. Like the Gunnings, she was Irish and was the daughter of a surgeon in Cork.

With the Derbys, in December of 1793, Horace Walpole seems to have been on the point of one of those quarrels arising out of difference of political opinions which recur throughout his prolonged life, disturbing even his oldest friendships. It is pleasanter, however, to turn back to the days when, as young Lord Stanley, he stepped upon the stage in so gay and magnificent a manner.

Fortunately, he encountered an artist like Robert Adam, who was able to redeem what might otherwise have been mere senseless extravagance by the permanent touch of artistic expression.

All the players have dispersed, but the stage remains interesting, and from it we continue to demand what manner of men and women were those who played their parts in such a marvellous setting.

Robert Adam's success in this design was no mere stroke of an idle, if happy, invention, but was the reward of long years of preparation and study. His mind had revolved again and again the plan suggestions of the great architects of old Rome as seen in the masterpieces of planning displayed in buildings such as the Baths of Caracalla. In Adam's ideas and studies for plans made abroad and in his spare moments at home, of which some valuable examples have already been given, are to be sought out the origin and growth of this and many another of his original and artistic creations.

NOTES ON CHAPTER XX.

¹ Observations on the Western Parts of England. Rev. Wm. Gilpin, M.A., 8vo., London, 1798. Page 4. 6 Vols. 8vo., London, 1861 62.

² Mrs. Delany, Autobiography and Correspondence. Edited, Lady Llanover. Vol. v, pages 1-3.

³ H. W. mentions the cost as £5,000.

⁴ See Index of clients.

⁵ "The Dramatic and Postical Works of the late Lt.-Gen. John Burgoyne, with Memoir." 2 Vols., 8vo. London, 1827.

⁶ In a letter addressed to Sir Horace Mann and dated June 18th, 1777. H. W. Letters, T. edition, Vol. x, page 65.

⁷ H. W. Letters. Vol. ix, page 152. Vol. xii, page 294, and below. Vol. xv, pages 206 and 277. (Letter to Miss Mary Berry, 1793: "The Earl's circular face became oblong." This was on account of political news from France which H. W. had repeated expressly in order to annoy him.)

PART III. CHAPTER XXI.

HOME HOUSE, 20, PORTMAN SQUARE.

ROBERT ADAM, ARCHITECT, 1775-77.

FOR THE COUNTESS OF HOME.

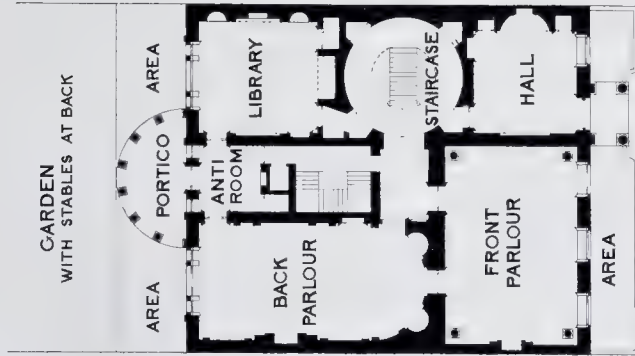
HOME HOUSE is not only a very highly finished example of Robert Adam's thorough mastery of domestic architecture, but still preserves a completeness which is very remarkable after the lapse of nearly a century and a half. The Countess of Home, for whom Adam executed this elaborate work, was the widow of James Lawes, and daughter and heiress of William Gibbons of Vere in the Island of Jamaica. Mrs. Lawes had

married on December 25th, 1742, William, eighth Earl of Home, who died at Gibraltar on April 28th, 1761. The *Scots Magazine* for April 28th, 1761, notes his death: "At Gibraltar, William Home, Earl of Home, Colonel 25th Foot, Lieutenant General. Governor of Gibraltar. Lord Lieutenant of the Shire of Berwick, and one of the sixteen representative peers of Scotland." The Homes were an old Berwickshire family, going back to 1200. The peerage began in Scotland with Baron Home in 1473.

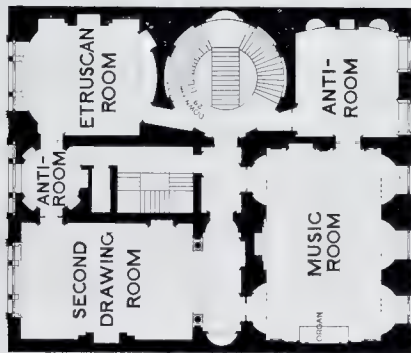
Alexander Home, the sixth lord and first earl, came to England with James I. A Roman Catholic, he was sent as Ambassador to France, 1602, created Earl Home in 1605, and died in London in 1619. A great sportsman, he was congenial to King James. He married the daughter of Lord Dudley, but his son, the second earl, had no issue, and the line went back. His successor, the



HOME HOUSE, 20, PORTMAN SQUARE.
The balcony and top storey have been added.

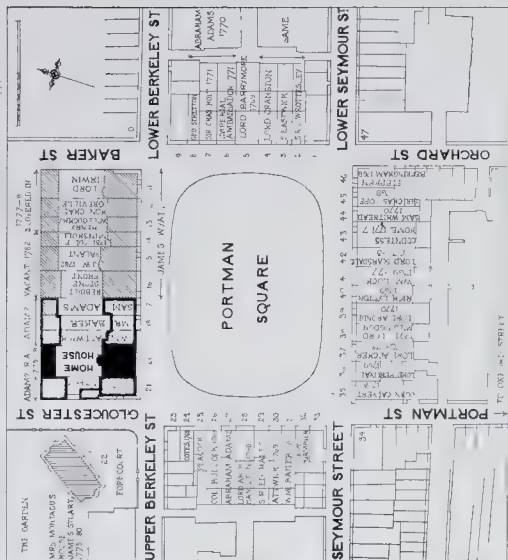


FIRST FLOOR PLAN



FIRST FLOOR PLAN

THE ORIGINAL BORDER OF EAST WEST AND SOUTH SIDES
PROGRAMM ADAMS 709



BLOCK PLAN OF PORTMAN SQUARE

third earl, was with Montrose in the Civil War. Alexander, the seventh earl, who succeeded his father in 1706, was imprisoned in Edinburgh in 1715 on suspicion of being a Jacobite. William, the eighth earl, succeeded in 1720 and held a commission in the army in 1735, being a captain in the Footguards in 1743. He was at Prestonpans in the 1745 rising, where he vainly endeavoured to rally the dragoons. Taking command of the Glasgow regiment of 600 men, he joined the Royal army at Stirling on December 12th, 1745. After Culloden he obtained further promotions in the army, ending with his appointment as Governor of Gibraltar in April, 1757. He was chosen as a representative peer of Scotland in 1741, 1747 and 1754. Mrs. Lawes, whom he married, is described as "of Albemarle Street." From 1774-77, however, she was at No. 43, on the south side of Portman Square, but in 1778 paid the rates of the new house, No. 20, based on a rental of £600 a year. As Dowager Countess of Home she died at Portman Square on January 15th, 1784.

As there were no children, the brother of Earl Home, a clergyman of the Church of England, succeeded as ninth Earl Home. He was three times married, and on his death in October, 1786, Alexander, son of the third marriage, born 1769, succeeded as tenth earl. In 1814 he took the



BACK ELEVATION, HOME HOUSE.

name of Ramsay in addition to that of Home. He married a daughter of the Duke of Buccleuch. His son, the eleventh earl, was Foreign Secretary, 1828-30, and was given an English peerage in 1873 as Baron Douglas of Douglas in Lanarkshire. "The Journal and Correspondence of William, Lord Auckland" mentions Home House, noting that "M. de la Luzerne goes into the house which Lady Home built in Portman Square, in a day or two." (March 14th, 1788.)

Home House is exceptional as possessing a frontage of 65ft., a scale which obviously places it in a class apart. It must be grouped with the sketch plans by Adam for houses of 80ft. and 100ft. frontage, and with the proposed plan of a house for Lord Holland on the site afterwards occupied by Melbourne House in Piccadilly.

The detail drawings, which exist, show that Robert Adam devoted immense care and study to the decorative treatment of Home House, which will sustain a comparison with the much larger work then building for Mrs. Montagu across the way (the present Portman House), under the direction of James Stuart.

The most noteworthy feature of Home House was the music room on the first floor, which was lavishly decorated and contained a fine organ. The importance given to this apartment

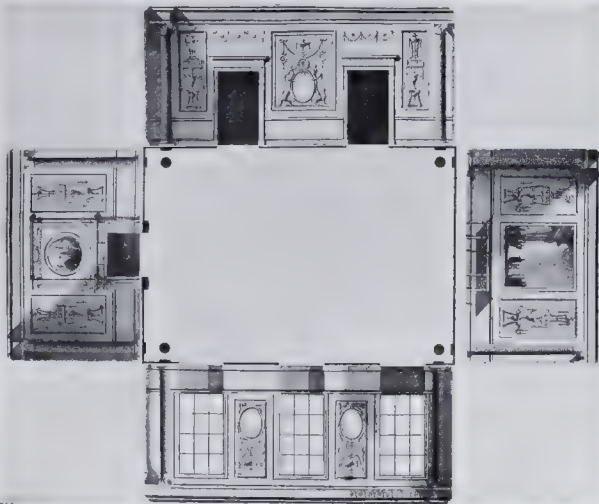
recalls something of that enthusiasm for music and musicians which is pictured in the animated pages of Doctor Burney and those of his clever daughter, Fanny, the authoress of the famous "Evelina."

The external appearance of the house gives little or no indication of the treasure within. A simple study in stock brickwork, it is decorated with a few pateræ and distinguished by a characteristic porch and fine metal railings. The façade remains as built, except for an unfortunate balcony and a heavy top storey, both of which have been added at a later period.

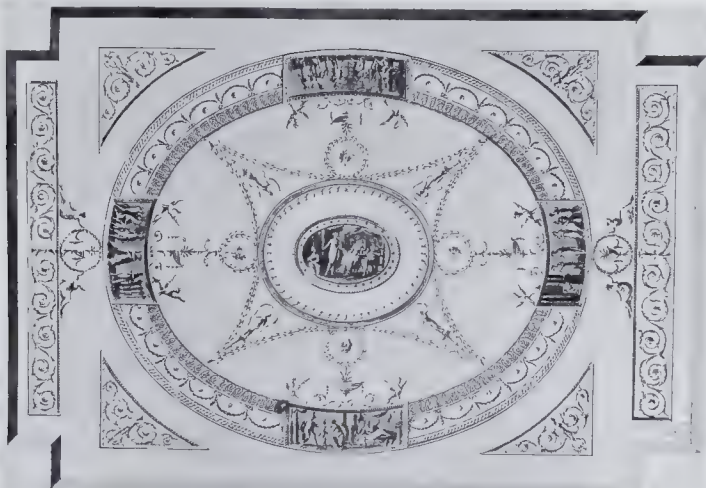
The invisible back elevation towards the garden is an interesting composition of vertically coupled Venetian windows, united below by a semicircular portico of graceful Ionic columns. Except for an encroachment, which forms an inner porch to the ante-room, all this lower part of the back front remains in its original state.

As was usual in houses of the period, the stables were at the rear of the site and form the back enclosure of the garden.

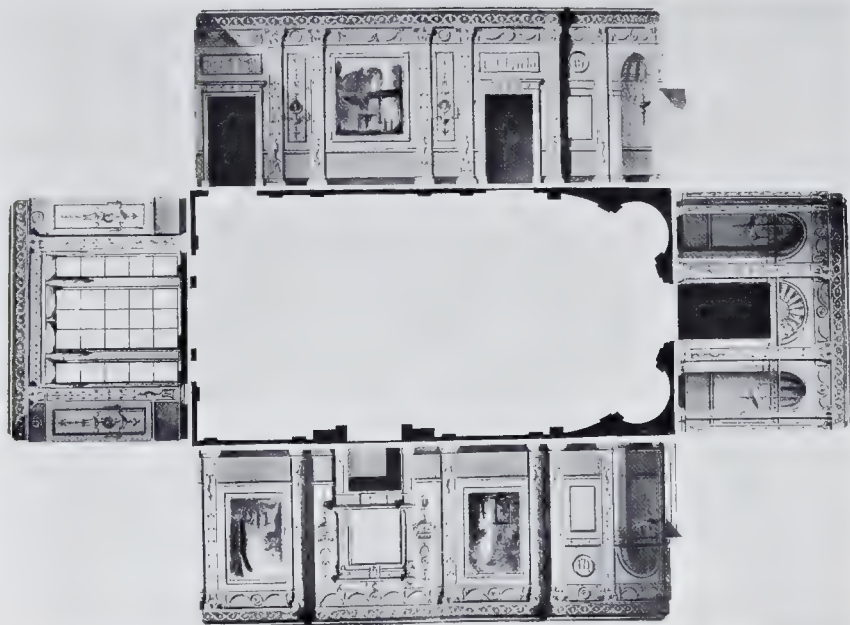
Entering the house by a spacious and interesting entrance hall, we come at once into the grand circular staircase, which is a unique Adam design. The original detail drawings for this staircase are fully worked out, even including colour sketches for the landscape pictures in the wall panels. The only material change in the structure that has taken place is that the aperture



FRONT PARLOUR, HOME HOUSE.
Adam drawing in the Soane Collection.



CEILING OF FRONT PARLOUR.
Adam drawing in the Soane Collection.



BACK PARLOUR, HOME HOUSE. (*Adam drawing in the Soane Collection.*)

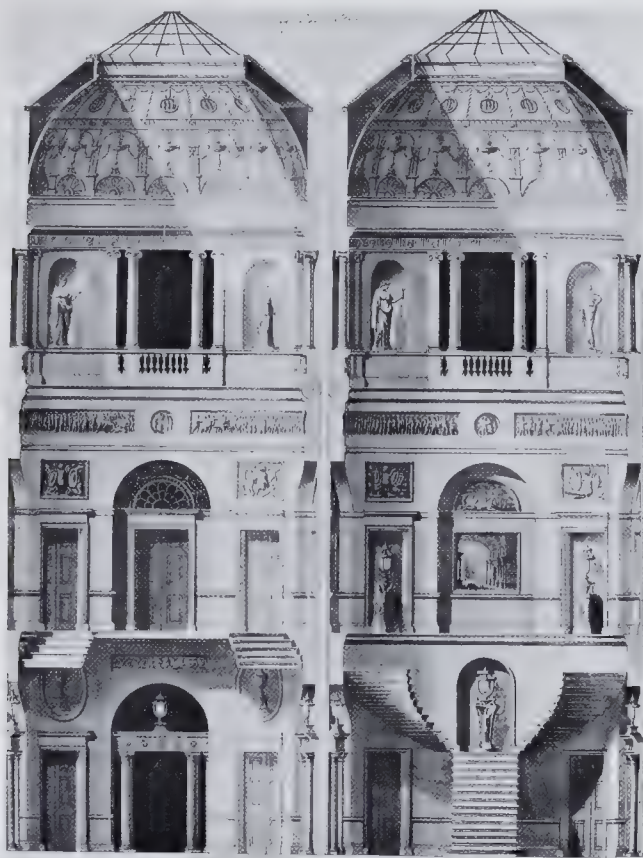


BACK PARLOUR, HOME HOUSE.

in the dome has been needlessly enlarged, so that the crowded effect of the top circle of medallions, to be noted in the illustration, is not due to Adam. In the original design, moreover, the large arched opening to the inner vestibule has a screen of two columns and an entablature, over which is shown a characteristic lamp of Adam design.

The illumination of the house at night was evidently specially taken into account, the detail elevations of the music room, for instance, show candelabra as an integral part of the coupled pilaster treatment, which is a characteristic of the design of the room. Several Adam houses have preserved portions of their original lighting and heating arrangements, as I have been able to show. For the outer hall a special stove was designed to occupy the existing apse. It is shown as a tall panelled and decorated obelisk of cast iron, in the pedestal of which appears an oval opening for the grate, flanked by consoles applied to the canted angles of the die.

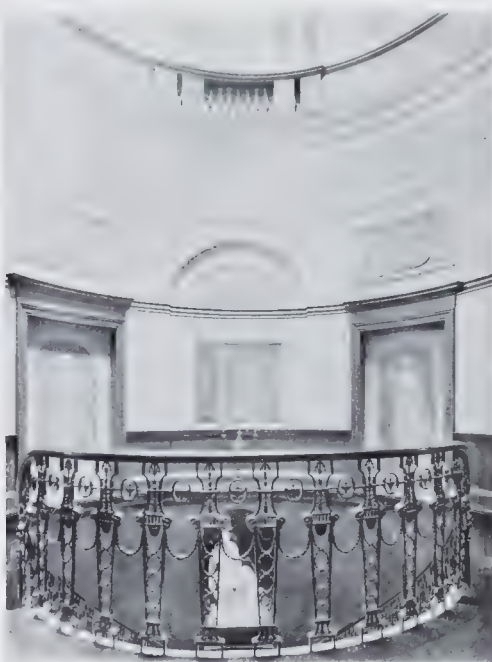
The staircase and entrance hall at some period have been extensively marbled, and with age this has acquired a tone and polish which is not displeasing, and it is possible that it is in part the original decoration, because the four columns in the front parlour are shown to be treated as porphyry. The Soane Museum hall and staircase (1812) were painted as porphyry and giallo



LADY HOME'S STAIRCASE.
Adam drawing in the Soane Collection.



UPPER PART OF STAIRCASE WFL.



STAIRCASE : FIRST FLOOR.

antico, and Sir John's earlier house (1802) at Ealing had a domed parlour with a marbled treatment, part of which remains.

From the inner vestibule the front parlour is reached, a room remarkable for the four angle columns. In Adam's design these are placed further out into the room, each having pilaster responds on two faces. The fine oval ceiling design is somewhat like that at Weald Hall. The colouring there also was in shades of blue. A red granite-like colour is given to the shafts of the columns, no doubt indicating porphyry, as just mentioned. The wall panels are shown with stucco arabesques, the whole of the interior being designed to be completely decorated. The existing mantelpiece and overmantel accord with Adam's designs.

Immediately behind is a fine room, the back parlour, which has an order of panelled and decorated pilasters, almost Early Renaissance in point of style. The carefully detailed designs for this room are dated May 13th, 1775, and the work, as existing, closely corresponds.

Hanging lamps were to occupy the end niches, and four candelabra brackets are shown in the long narrow panels on the side walls. The colour treatment was in shades of yellow, strengthened in parts to a golden hue verging on brown. Landscape subjects are shown occupying the large wall panels.

Beyond a small ante-room is the library, which was evidently a personal and particular apartment. The simple and effective treatment worked out by Robert Adam would appear to have been exactly carried out with only a few later modifications. In his drawing he shows geographical globes on circular pedestals in the niches, while the decoration of the mantelpiece is derived from scientific objects. The original colouring shown is in shades of green.

Ascending the grand staircase, which, as is usual with Adam, stops at the first floor, we enter an ante-room distinguished by a delicate and ingenious ceiling design.

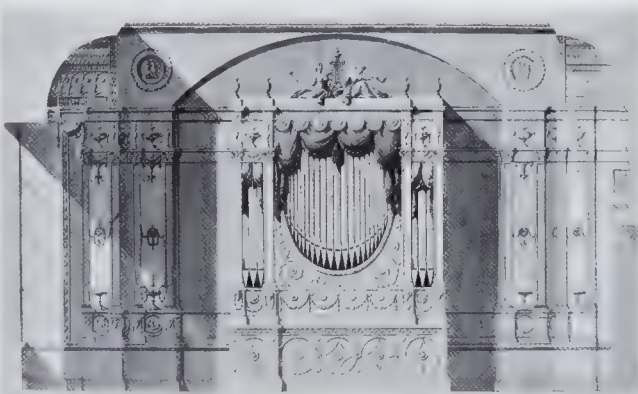
The music room, which occupies the remainder of the front, is a masterly



THE MUSIC ROOM.

example of Robert Adam's work at this middle point of his career. It may border on the over-refined, but it is amazing in the complexity of its detail, which, however, is always conducted with a rare skill that obviates any sense of confusion and lack of harmony. Elaborate as the interior now is, the original drawings show that some elimination has taken place. The apsidal niches on the window side have been ruthlessly cut away, probably to obtain more elbow space and a needless increase of width in the room. It also appears from Adam's

designs that the unique wall treatment by pilasters in wide couples was closely related to the original scheme of candelabra brackets by which the room was illuminated. The pilasters had pedestals of their own above the present chair rail, and the intervals between them were filled in with mirrors commencing above these candle brackets. The pilasters were further cross-connected by swags and pateræ. Evidently there has been a simplification of the original

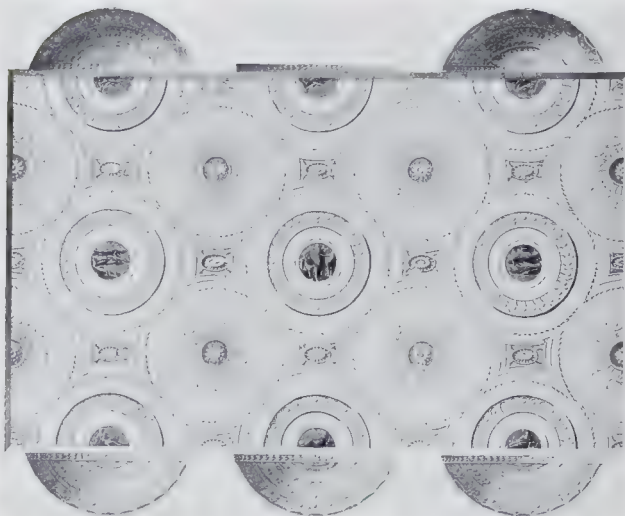


INTERIOR OF THE MUSIC ROOM.

From the original design by Robert Adam.



NORTH WALL OF MUSIC ROOM.
Adam drawing in the Soane Collection.



CEILING OF THE MUSIC ROOM.
Adam drawing in the Soane Collection.



SOUTH OR WINDOW WALL OF MUSIC ROOM, LOOKING INTO PORTMAN SQUARE.

Adam drawing in the Soane Collection.

treatment, which, before the days when mirrors had become vulgarised, was, doubtless, in Adam's hands, remarkable and effective. This room may be regarded as an attempt to refine upon the interiors designed for Lord Stanley in the house formerly in Grosvenor Square.

Behind this room is the second drawing-room, now used as a ballroom. Preceded by an alcove or open vestibule with columns and niches, it is a remarkable apartment. The marvellously intricate ceiling and richly ornamented mantelpiece demand particular attention. Unfortunately the original mirror which Adam shows is lacking. No doubt, the entire house, with its furniture, hangings and every description of fitting was originally complete, and as a whole it must have presented a singular harmony of artistic design. The large Venetian windows employed by Adam at the back make the lighting of this ballroom quite adequate, though this might not seem to be possible in a room of this depth. The paintings have been restored at some time, more particularly over the doors, and the ceiling has not retained the full harmony of Adam's highly wrought design. A tiny circular ante-room leads into "the Countess of Home's Etruscan Room." This was a further essay in



EAST WALL OF MUSIC ROOM.
Adam drawing in the Soane Collection.

the style perhaps first employed at Osterley Park. There is a doubt whether this apartment was a reception or a bedroom, as there is one drawing in which a bed, with a canopy of draperies, is shown designed in full harmony with Adam's Etruscan style. In another instance, however, the same apartment is described as the "Third Drawing Room." There is nothing Etruscan about the room now except the fine inlaid marble mantel, which still retains the shades of red, brown and black belonging to the original scheme of colour. Although the segment heads of the apses are still decorated with stuccowork, the wood-lined walls now bare had been papered over. A feature of the original treatment was a deep band of painted decoration above the usual chair rail. This work is all dated January, February and March, 1775.

Evidently, the house was still completing in October, 1777, when the mirror designs were being made. They were very elaborate and graceful, and it would be interesting to know their fate. Besides the usual curtain boxes there is a special design, made in May, 1777, for a frame and hangings to surmount a portrait of the Duke of Cumberland. Lion and unicorn with the Royal arms, shields, spears and armour are all combined to make a gorgeous framework of gold. This remarkable display of loyalty must have been quite a feature of the house.

It is to be noted that the present balustrading of the staircase, elaborate as it is, is only a substitute for a design employing female terms, candelabra and wreathed swags.

There is a carpet design for the back parlour dated 1776, coloured in shades of reddish brown.



THE ENTRANCE TO MUSIC ROOM FROM THE STAIRCASE.

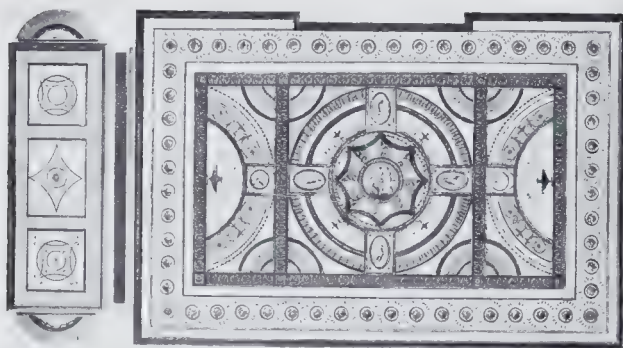


THE SECOND DRAWING-ROOM, SOUTH END. DOOR TO MUSIC ROOM IN FRONT.

Portman Square itself was building on the east, west and south sides from 1769, when the Earl of Barrymore appears in the rate books as responsible for the centre house on the east side. There are some designs for ceilings for this nobleman in the Soane Collection of Adam drawings. It is also curious that three of Adam's clients, Wm. Locke, Lord Scarsdale (1771-73), and the Countess of Home, were, at that early date, occupying adjacent houses on the south side. Adam had also made some elaborate ceiling designs for the "Earl of Kerry

in Portman Square," but it does not appear from the rate books that the earl ever occupied a house in the Square. He may have thought of doing so, or, possibly, the title on the drawing may be a mistake.²

The laying out of the Square appears to have been effected chiefly, if not wholly, by a builder, Abraham Adams,³ and it is possible that he might have obtained a design from the Adams, the architects; but, seeing that the Brethren were at the



"CEILING OF THE DRAWING-ROOM AT LADY HOME'S IN PORTMAN SQUARE." ADELPHI, MARCH 25TH, 1775.

time very fully occupied with the Adelphi, it is not very likely that they were concerned in the original building of the Square at this earlier period. The north side of the Square long remained vacant, but I have discovered that James Wyatt in 1773 became responsible for six plots, Nos. 8-13, which were subsequently reduced to five houses as built. Thus Wyatt's share was half the northern side of the Square, excluding the centre house, and it is possible that the latter, and the remaining half of that side were in the hands of the Brothers Adam.

Wyatt had three of his houses, Nos. 11, 12 and 13, covered in by 1777, while No. 14 was vacant in 1780, and No. 15 was still on his hands as vacant land in 1782. This illustrates the slow development of the Square, which was thus only completed in 1784.

In fact, in 1782, no doubt owing to the political crisis, there seems to have been a great slump in the Square, and many houses were vacated. Although the centre house on the north side (No. 16) now has a Greek Revival stone façade, it would appear from a print of 1796 to have been, as originally built, more in harmony with the adjacent and Adam-like fronts of Nos. 17, 18 and 19.

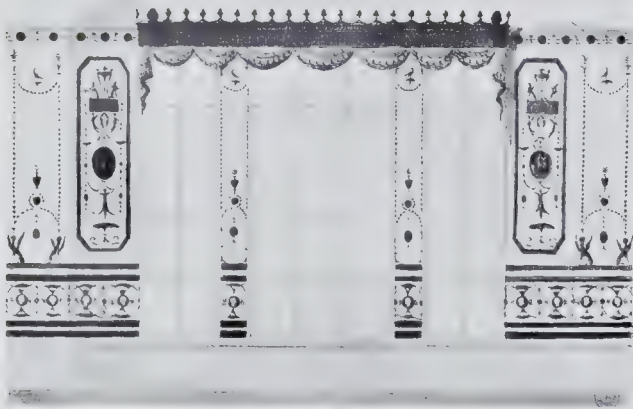
As usual, the Wyatt houses have been ascribed to Adam, particularly the north-east corner



ORIGINAL CHIMNEYPiece IN DRAWING-ROOM. LATER MIRROR.



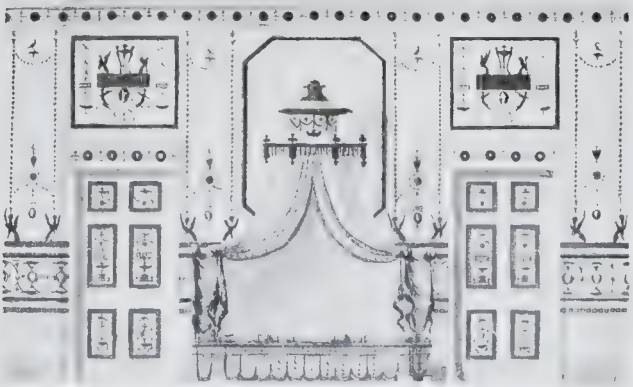
DETAIL OF LIBRARY CEILING.



ADAM DRAWING OF THE ETRUSCAN BEDROOM: WINDOW SIDE
LOOKING NORTH.

one, built for Lord Irwin, which has, indeed, a very Adam-like porch. The Hon. Charles Greville was at No. 12 in 1778, Henry Willoughby at No. 13 and Colonel Francis Minshull at No. 14 in 1781. The north-west corner house on this side, built, I think, by Adam, was occupied by Wm. Locke in 1778. He had been on the south side of the Square from 1769 to 1777, and certainly obtained some ceiling and mantelpiece designs from Adam at both the earlier and the later date.

These northern houses are larger and more important architecturally than the remainder of the Square, which is of comparatively simple brick architecture where it has remained unaltered.



SOUTH SIDE OF THE ETRUSCAN BEDROOM, WITH BED IN LARGE ALCOVE.
Adam drawing in the Soane Collection.

A good many porches have, however, been subsequently added, as well as upper storeys to the houses in the Square, no doubt owing to the small number of bedrooms provided by the original scheme.

NOTES ON CHAPTER XXI.

¹ Journal and Correspondence of Wm. Lord Auckland. Vol. 1, page 474.

² See Chapter xxii, Portland Place.

³ "Porto Bello Lane on the site of Porto Bello Farm was the property of Abraham Adams, builder, at the time that Porto Bello was captured." Hist. and Antiq. of Kensington. T. Faulkner, 1820.



ORIGINAL ADAM DRAWING FOR PORCH AND RAILINGS, HOME HOUSE.

In the Soane Collection.

PART III. CHAPTER XXII.

MANSFIELD STREET, W., 1770. PORTLAND PLACE, W., 1773 AND 1776-81.
FITZROY SQUARE, N.W., 1790.

MANSFIELD STREET.

LITTLE seems to be known about the actual laying out of Mansfield Street by the Adams, which took place, apparently, in 1770. The interesting general plan of the street, which I give, has been drawn to show a splendid mansion proposed for the Duke of Portland "fronting to Mansfield Street." It is possible that some steps may have been taken towards the erection of the entrance screen wall and portico gateway for this proposed great house, because there is a figured working drawing on which the levels are roughly marked in pencil. By 1773, however, this idea must have been abandoned, for a much larger scheme was then in view—the creation of a great street of palaces lining Portland Place on both sides.

The plan of this second scheme has only lately been recovered, through the courtesy of the Trustees of the Earl of Findlater and Seafield, who have allowed me to see a portfolio of old drawings that had been preserved at Cullen. Thanks to this discovery it is now possible to place the proposed houses designed by Robert Adam for the Earls of Kerry and of Findlater, the location of which was previously entirely unknown. Some account of these will be given in dealing with Portland Place, and it is sufficient here to notice that Adam marks Mansfield Street as "*built*" on this rough plan, which evidently is of the date of 1773-74, as it states that Kerry House is to be begun in March, 1774.

In fact, already by 1772 considerable progress had been made with the actual building of Mansfield Street, as in that year the eight or nine builders of the various houses from Robert Adam's design were already paying a "covered in" rate on ten houses. The names of Lord Hinchinbrooke (No. 18), Lord Scarsdale (No. 5), the Earl of Sussex (No. 9), and the Countess of Powis (No. 11) appear in 1773 as the first owners or occupiers. The houses Nos. 16, 20 and 22 were still in the builders' hands in 1774.



MANSFIELD STREET, LOOKING NORTH.

It is only in 1775 that the full list, with the exception of No. 16, of the occupiers and of the rentals appears in the rate books, with a note that Mansfield Street consists of twelve houses. Ten of these Mansfield Street houses have, fortunately, been preserved, in spite of the great changes now taking place in the locality. They are of very great value in the study of Robert Adam's achievements in domestic architecture. They mark the steps by which the masterpieces of the Watkin Wynn house in St. James's Square and the old Derby House in Grosvenor Square

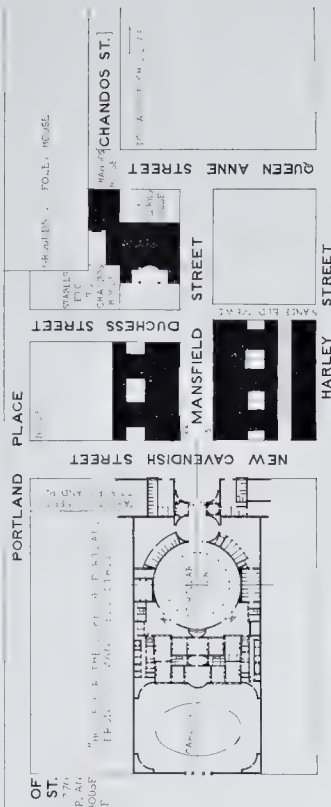
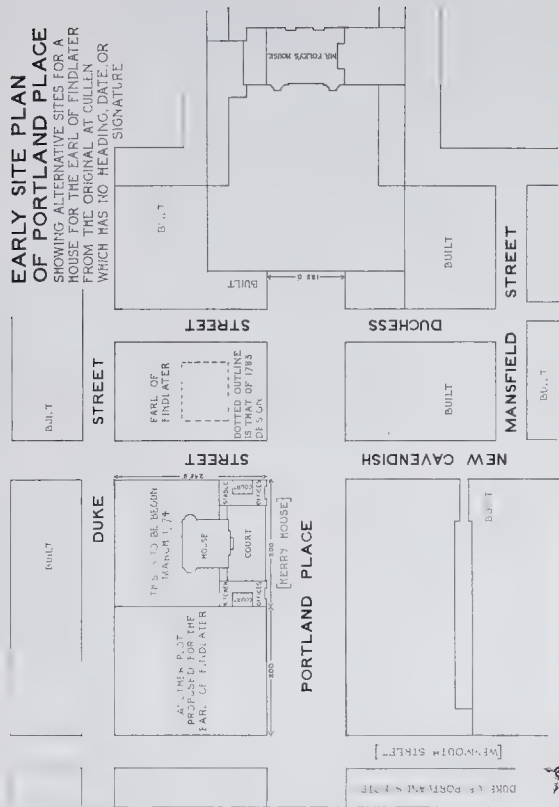
MANSFIELD STREET PLANS ON THE WEST SIDE ROBERT ADAM 1772



BEDCHAMBER STORY

PRINCIPAL STORY

EARLY SITE PLAN OF PORTLAND PLACE SHOWING ALTERNATIVE SITES FOR A HOUSE FOR THE EARL OF FINDLATER FROM THE ORIGINAL AT CILLEN WHICH HAS NO HEADING, DATE, OR SIGNATURE



SITE PLAN OF
MANSFIELD ST.
SHOWING THE
PROPOSED HOUSE
FOR THE DUAL OF
PORTLAND

were achieved. Being built for sale, these Mansfield Street houses never received the full elaboration of treatment bestowed on Robert Adam's private work.

Apparently there were never more than two characteristic ceilings, those of the two drawing-rooms on the first floor, but the staircases were very successfully decorated. The work follows upon the completion of the houses in the Adelphi Terrace, and has features in common.

The first house illustrated stood in the name of Joseph Rose, the plasterworker who was employed by Robert Adam at Syon and elsewhere. Adam's design for the back drawing-room ceiling, as carried out, exists in the Soane Collection. Apparently the house was taken by Robert Burdett in the middle of 1774 at a rental of £300 a year, which must have been a high value at that time.

The entrance doorways in Mansfield Street are characteristic, and that of No. 20, the one illustrated from the opposite side of the street, belongs to a house somewhat larger in scale, though similarly decorated. The metal balconies are probably later, the windows having been cut down to the floor line. The original street railings have all disappeared.

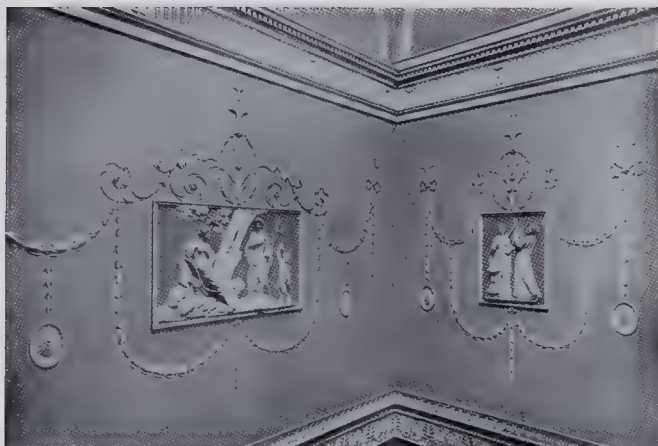
No. 20, Mansfield Street was in hand in 1772, and the Adam design for the back drawing-room ceiling, so dated, is headed "Mr. Grantham's house." William Grantham was one of a group of builders who built houses in Mansfield Street to Adam's designs. His name does not appear, however, among those of the later set who worked under James Adam in Portland Place (1776-78). From this original drawing, which agrees with great exactness with our illustration, it appears that the central circle of the ceiling was to, and, perhaps, did, contain a decorative painting of three graceful women standing by an altar. The four ovals at the sides were also to have reliefs of reclining figures in place of the chubby cupids of a larger scale, which now occupy those spaces. The part gilding of this ceiling was lately discovered under the whitewash, and may be original.

It would appear that Lord Scarsdale entertained the idea of taking this house, as the front drawing-room ceiling is executed from a design made for him in 1772. He also obtained from Adam designs for the ceilings of the ante-room on the first floor front, and for the two parlours on the ground floor. He must, however, have abandoned the idea, as none of these other decorated ceilings exists. Lord Scarsdale, in fact, appears in the rate books of the following year as at No. 5, on the opposite side of the street, a house which he was still occupying in 1792, the year of Robert Adam's death. This house, No. 5, however, of which Thomas Nichols was the builder, having been through two periods of alterations, has now lost the original drawing-room chimneypieces. It contains only two ceilings and one mantel, which last has been moved from the back ground-floor parlour to the first floor.

No. 20 was not occupied until 1775, when Lord Hinchinbrooke took it at a rental of £340 a year. In 1771 he was living in Queen Anne Street West, but at Michaelmas, 1773, he moved to No. 18, Mansfield Street, parting with it to Thomas Oliver, eleventh Lord Louth (succeeded 1763) in 1774. Walpole writes to the Earl of Hertford on April 20th, 1765, that Lord Hinchinbrooke is to marry the sole remaining daughter of Lord Halifax. James Montagu (1743-1814), Viscount Hinchinbrooke, was the eldest son of the fourth Earl of Sandwich, whom he



MANSFIELD STREET: DOORWAY ON THE WEST SIDE.



TYPICAL WALL TREATMENT, UPPER PART OF STAIR WELL OF SAME STAIRCASE IN MANSFIELD STREET.



A STAIRCASE IN MANSFIELD STREET.

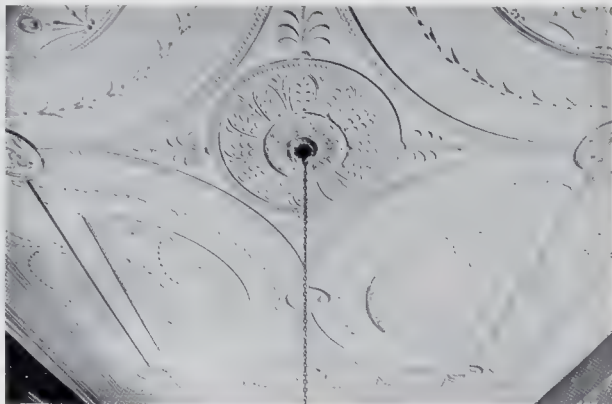
succeeded in 1792. His first wife died in 1768, and he married again, in 1772, Lady Mary Paulet, daughter of Harry, sixth and last Duke of Bolton, and had two sons and three daughters. The eldest, George John, born March 5th, 1773, became the sixth Earl of Sandwich. The fourth earl was, of course, at the head of the Admiralty during the American War, and had no little share in the heavy responsibility for its disasters. His associate, Richard Rigby, was a client of Adam.

Lord Hinchinbrooke remained at No. 20 until 1783, when Lord Chewton came in for two years. John, third Earl of Waldegrave, died in 1784. Viscount Chewton would be George, fourth earl (born 1751), who, in May, 1782, married his cousin, Lady Elizabeth Laura Waldegrave, daughter of James, the second earl. She died in 1816 and he in 1789. Earl Stanhope became the tenant in 1787, and was still there in 1792. The house is a very interesting one in spite of later alterations. The Adam drawing for the fine staircase has not been preserved. It is rather an unusual piece of work, with its depressed elliptic arches enclosing spandrels filled in with radiating fans, which should be contrasted with those in James Wyatt's house (1776-78) in Queen Anne Street East—now Langham Place.

At No. 20 there is an ample entrance hall

leading to this staircase, with a screen of two depressed arches. The original chimneypiece here, as elsewhere in the house, has been replaced. In these houses, built for sale, the chimneypieces were usually of the simpler Adam forms, and the doors were of deal and not mahogany. In the front parlour on the ground floor is a characteristic screen of columns with a fluted frieze and interesting Adam capitals. In the drawing-room on the first floor is a splendid mirror, which must have been acquired at the break-up

sale of Lord Stanley's house in Grosvenor Square. The original drawing is dated February 28th, 1774, and it only differs from this one in that the top is shown to be semicircular in place of segmental. However, the plate, now reproduced from Adam's "Works," shows it in its present form, giving also the design of the chimneypiece on which it originally stood. It is indeed fortunate that this fine mirror should be preserved in an Adam house, even if it now stands on a mantel which is probably of slightly later period and one which is not of direct Adam design. "Lady Warwick" appears in the rate book as the occupier of the first of the twelve houses



A HOUSE IN MANSFIELD STREET: CEILING OF THE FRONT DRAWING-ROOM.



A HOUSE IN MANSFIELD STREET: CEILING OF THE BACK DRAWING-ROOM.

Mansfield Street at a rental of £800, the site occupying the whole frontage from Anne Street to Duchess Street. In 1769 the Dowager Countess Warwick, the sister of Sir William Hamilton, married General Robert Clerk, and in 1779 Robert Adam built a great house for him on this site.

Though the house faced Duchess Street and adjoined Chandos House in Anne Street, which had been built in 1771, it formed really part of Mansfield Street, as built by the Adams. The twelfth house in the street, which also fronted to Anne Street, was apparently an ordinary terrace house which no longer exists. General Clerk's house is now only known by some diagrams—plans, with sections and elevations—in the Soane Collection of Adam drawings. On the plans for the house are rough alterations in ink and notes

which, however, have been, in the main, trimmed off when the drawings were mounted at a much later date.

These impetuous notes appear to be those of the client. The house as built is said to have been of stock brick without ornament of any kind. Adam's elevation to Chandos Street, however, shows a pilaster treatment. The plan is on the lines of a French mansion, having a front courtyard with low wings for stables and offices on either side. The Chandos Street front is set back for an oblong forecourt and garden. All the

ceilings appear to have been segmental vaults constructed possibly of plain tiles or flat bricks,¹ and the walls are correspondingly thick. Contrary to Adam's usual methods, the sectional drawings show no artistic treatment. The

one ceiling drawing preserved is for the drawing-room; for this there is, as well, an alternative design. There is one coloured drawing for a chimneypiece, and there are also some large full size coloured drawings for painted decorations on the shutter panels. It is highly probable, therefore, that there was at least one characteristic Adam room in the house.

The house became well known later on when purchased by Thomas Hope, M.P. (1770-1831), the writer on architecture, who added in 1820 his celebrated gallery which is illustrated in Pugin and Britton's "Public Buildings of London" (1827).

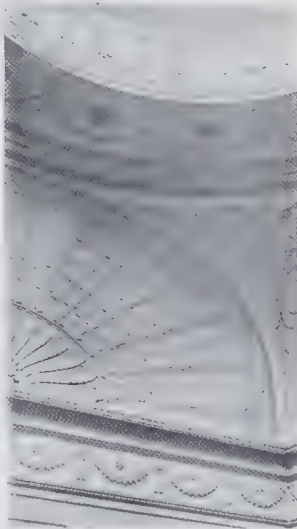
General Robert Clerk was at college with Dr. Alexander Carlyle, and was also a friend of Adam Ferguson and of Sir William Johnstone of Westerall (afterwards Pulteney);



NO. 20, MANSFIELD STREET :
COLONNADE IN THE
FRONT PARLOUR.



NO. 20, MANSFIELD STREET : DOOR-
WAY ON THE EAST SIDE.



NO. 20, MANSFIELD STREET :
DETAIL OF STAIRCASE
DOME.

he was an old friend of Robert Adam as well.

Clerk, born 1722, was a year younger than Carlyle, who describes him as "a very singular man of a very ingenious and active intellect, though he had broke short in his education by entering at an early age into the army; and having by nature a copious elocution, he threw out his notions, which were often new, with a force and rapidity which stunned you more than they convinced. He applied his warlike ideas to colloquial intercourse, and attacked your opinions as he could a

redoubt or a castle, not by sap and mine, but by open storm. I must confess, that of all the men who had so much understanding, he was the most disagreeable person to converse with whom I ever knew. The worst of him was that he was not contented with a patient hearing, nor even with the common marks of assentation, as Charles Townsend, and William Robertson, and other great talkers were: you must contradict him, and wrangle with him, or you had no peace." He accordingly gave Carlyle a terrible time while on a visit to Harrogate in 1764.

David Hume, however, who was Secretary to the Embassy at Paris, writes to Dr. Blair on April 26th, 1764,² that "General Clarke, who was liked and esteemed by several people of merit, which he owed to his great cleverness and ingenuity, and to his surprising courage in introducing himself," was a rare instance of people who acquired a place in French society, the rest of the



NO. 20, MANSFIELD STREET: CEILING OF FRONT DRAWING-ROOM.



NO. 20, MANSFIELD STREET: CEILING OF BACK DRAWING-ROOM.

English, he remarks, associated by themselves. Clerk appears to have made a three-day visit to Maréchal Broglie in Paris, chiefly spent in discussing the battle of Minden, ending with the remark, "Cependant, Monsieur le Maréchal, vous me pardonez cette franchise, *Mais Minden n'est pas clair.*" This at once became a catchword. The Marshal, in fact, was accused of having failed to take the enemy in flank and of so losing the victory. Thiebault,⁸ who tells the story, says, "on attribuoit la perte à son ambition, à sa rivalité, et en un mot, à sa une trahison trop ordinaire en ces tems là."



NO. 20, MANSFIELD STREET: UPPER PART OF STAIRCASE WELL.

[illegible]

PORTLAND PLACE.

THE history of Portland Place, one of the best known of the Adams' services to London architecture, receives fresh illumination from the discovery of the earliest known Adam plan of 1773-74, relating to its development. Evidently this great street came within a little of being a true "Strada di Palazzi" and of redeeming the standing reproach of both natives and foreign observers, like Madame Du Boccage, for instance, that London had nothing to show in the way of noble houses comparable with those of Rome, Florence, Genoa or Paris.

To the troubles of the incipient American War may most probably be ascribed the inferior form of the final development of Portland Place. The palaces of the Earls of Kerry and Findlater, and the proposed "Duke of Portland's Hotel" (which latter is evidently the mansion proposed to front Mansfield Street turned round to face Portland Place) were all projected by Robert Adam on a noble scale. As town houses they would have rivalled or even excelled the original Foley House,⁴ which was then the centre, or axis, upon which the new street was laid out.

The plan proposed for the Earl of Kerry's house is a particularly interesting one, as it sets out to provide a grand suite of state apartments which, decorated in Robert Adam's finest manner, was calculated to produce a singularly noble effect. There is practically no upper floor to the house, only a couple of small bedchamber suites. Findlater House, on the other hand, was proposed to be a complete family mansion of three storeys, and the arrangements shown are full of interest and very characteristic.

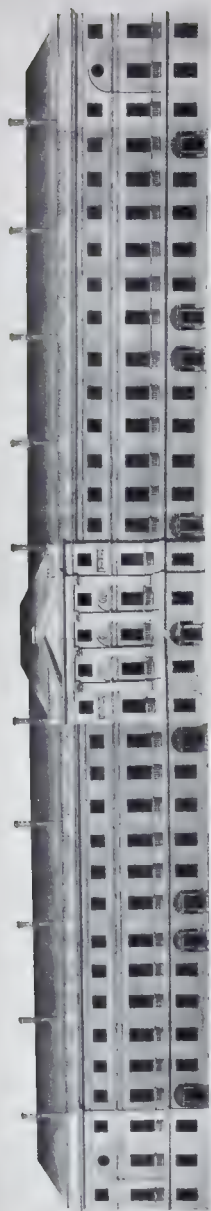
It is clear that Portland Place projected on these original lines was not intended as a thoroughfare. Cut off from the south by Foley House and its grounds, it was designed as a broad and ample space ending with a vista northward over the Marylebone Farm. Lined with stately houses it would have had more the character of a great "Place" than that of a street or highway for traffic.



THE ELEVATION OF FINDLATER HOUSE, AS PROPOSED.



THE ELEVATION OF THE EARL OF KERRY'S HOUSE, AS PROPOSED.



JAMES ADAM'S ORIGINAL DESIGN FOR THE WEST SIDE OF PORTLAND PLACE.

There is an early mention of James Ogilvie, who succeeded in 1770 as the seventh Earl of Findlater and Seafield, in a letter written by Horace Walpole to the Earl of Hertford on April 7th, 1765.⁵ He describes how Lady Findlater "never out of Scotland before," dined with her son, "a tall lad of fifteen," at Northumberland House. Walpole seems to have called early in the afternoon, and the anticipated dinner was not forthcoming until half-past eight, and was then, he asserts, more remarkable for show than for substance. "My Lady Findlater, who had never seen these embroidered dinners, nor dined after three, was famished." The delayed feast was protracted. "When the clock struck eleven, we were asked to return to the drawing-room, and to drink tea and coffee, but I said I was engaged to supper, and came home to bed."

Horace Walpole had been intimate with the father, the sixth earl, at Rome in 1740, and he mentions him⁴ as a "mighty sensible man. There are few young people have so good an understanding. He is mighty grave . . . his solemn *Scotchery* a little formidable." In later years he writes: "Though, during his illness and long absence in Scotland, we had no intercourse, I had the honour of seeing him sometimes during his last visit to England." The sixth earl, who had succeeded the fifth in 1764, died in 1770, and in July of the following year Walpole encountered the new (the seventh) earl in Paris. "I am woe-begone to find my Lord Findlater in the same hotel. He is as starched as an old-fashioned plaited neckcloth, and come to suck wisdom from this curious school of philosophy. He reveres me because I was acquainted with his father; and that does not at all increase my partiality to the son."

While that scanty appreciation was addressed to John Chute, the Countess of Upper Ossory received the following, written August 11th, 1771: "Paris is quite empty, even of English. In truth, I live in a hotel full of English, but I know the faces of but one, and of him, scarce the voice; it is my Lord Findlater, who I suppose is dying for love of his future bride, for he is an absolute statue: we have visited thrice, met once, and shall speak to one another next time." The allusion to the bride was derived from the idea that the young earl would marry the fourth daughter of the Earl of Bute. In 1779, however, he married Christiana, daughter of Count Murray of Melgruin. The sixth earl had employed James Adam in 1767 on some internal alterations at Cullen, while for the son Robert Adam made a great variety of designs of a grandiose nature, none of which, except an Ionic entrance gateway screen, existing at Cullen and probably of the 1780 period, was carried out. The earl died in 1811, and his castle at Cullen survived to be altered and added to in the last century.

The other projector of a great palace in Portland Place, Francis Thomas Fitzmaurice, the third Earl of Kerry, was a very different character. After reducing his estates to a churchyard at Lixnaw and a title, which latter is now merged in that of the Marquess of Lansdowne, he died

in 1818. Born in 1740, he had succeeded to his title in 1747. He married in 1768 Anastasia, daughter and co-heir of Daly Quansbury, in County Galway, who died in 1799.

It has hitherto been very difficult to place the large Adam elevation in the Soane Collection for the houses on the west side of Portland Place, now illustrated, as the accompanying plan was missing. This great façade of 400ft., exceeded in length the actual blocks of houses that had been built from 1776 onwards. We can now, however, see that this design falls into its rightful place in this first plan of Portland Place of 1773-74, where a block of buildings, shown on the western side of the new street, has the requisite length.

The intended scale of this great western range of houses was very large, as will be evident from a detail plan for three houses of the adjacent block on the south-west as first proposed to be built. This alone of all the detail house plans by Adam for Portland Place has survived in the Adam Collection at the Soane Museum. The plans now given of No. 25, the corner house actually built on this latter site, are from a survey and should be compared with this earlier plan, from which it will be apparent that, though the idea is somewhat the same, the intended scale has been reduced



PORTLAND PLACE: CENTRE HOUSE ON THE WEST SIDE.

by at least one-third. The differences in the arrangement of the two plans are mainly due to this great reduction in the frontage of the houses, as actually built, from that first proposed.

We may assume, I think, that Robert Adam had lost interest in Portland Place on the collapse of his first idea of a "Street of Palaces," and that the actual houses in Portland Place were mainly, if not entirely, in the hands of James Adam. The obituary notice of the latter, given in the *Gentleman's Magazine* for 1794, distinctly quotes Portland Place, as then built, as being a sample of James Adam's talents.

I have been enabled by the kindness of the late owner to illustrate No. 25, the most characteristic house now remaining in Portland Place.

The house was taken by Lady Archer in 1779 at a rental of £250 from one of the builders who were working to James Adam's designs for Portland Place. The work was in active progress in the years 1776-78, about a dozen houses in the street



PORTLAND PLACE: CENTRE HOUSE ON THE EAST SIDE.

being covered in during the year 1777. Lord Archer, who was Recorder of Coventry in 1757, married Catherine, sister to Letitia Lady Sandys (Lord Sandys' name appears in 1779 as occupying No. 26, at a rental of £330); they were daughters and co-heiresses of Sir Thomas Tipping, Bt., of Wheatfield, Oxfordshire, who died in 1754.

Lord Archer's son Andrew married, in 1761, Sarah, daughter of Mr. James West, M.P. for St. Albans. Both his daughters, Catherine and Anne, were married, the former to the fourth Earl of Plymouth, and the latter to Lord Winterton.

Mr. Storer writes to Mr. Eden, afterwards Lord Auckland, February 29th, 1788⁶: "Lady Archer's three daughters have made a secession from their mother's house, and have set up a separate establishment. Lady Archer had a very great allowance for their maintenance, and it is supposed that the young ladies thought that too great a portion of it might go in support of the faro table, and too little a part of it to theirs, and in consequence of this they wished to have

the management of their affairs in their own hands." Evidently, therefore, there is nothing new in "revolting daughters."

Mrs. Strutt, Lady Archer (widow of the second Baron Archer), Mrs. Hobart and Lady Elizabeth Luttrell (sister of the Duchess of Cumberland) are mentioned as avowed bankers at faro in 1791.

By 1781 forty-three houses appear in the rate books, and of these only about thirteen appear to remain as still to be completed and let off to tenants. Starting from the line of the old garden wall of Foley House, which then closed Portland Place on the south (No. 20 east side, and No. 13 west side of the present street), the line of houses extended to the opposite pairs (Nos. 66 and 51), about three doors north of Weymouth Street. It must be understood, however, that there were gaps in the line of houses on both sides where particular builders had been either unable to build or else to complete their respective houses. This ragged procedure accounts for those variations in the elevations of the houses, which can be detected by the careful observer, as, for instance, in such details as the rustications, etc. These are evident differences of design, distinct from the more obvious later alterations and additions made during the last century.

I doubt if James Adam exercised a very close control over the large number of builders engaged. They had taken up the plots and were proceeding on the lines of his general plan and elevation.

They seem further to have resorted to the Adams for designs for ceilings and mantelpieces, etc., of which a good many rough outline office copies alone remain in the Soane Collection.

The large centre house on the west, which was retained in the Adams' own hands, was occupied by Viscount Stormont in 1779. He became the second Earl of Mansfield, and succeeded in 1793 to Kenwood, Robert Adam's characteristic work. In the first instance this centre house was probably splendidly fitted up, as there are Adam designs for mirrors, which, as a note on the drawing informs us, "must be completed by October, 1778," and, although no place is mentioned, it is only natural to suppose that these finishings were to be for this house of his in Portland Place.

Mrs. Harris, writing to her son in Berlin on May 10th, 1776, says: "Lord Stormont was married on Sunday to Miss Cathcart. They went immediately to Lord Mansfield at Kenwood. Lord Stormont made his daughter a present of his first wife's jewels. She is about two years younger than her mother-in-law. She is still to continue with Lord and



A TYPICAL ADAM DOORWAY IN PORTLAND PLACE.

Lady Mansfield." The breach with France brought him home March 27th, 1778.⁷

The pair of houses, Nos. 46 and 48, forming the centre on the east side of Portland Place, being opposite to Lord Stormont's large house on the west, were still in the hands of Messrs. Hastie and Adams in 1781. Messrs. Hastie were engaged in building at this time. It appears that John Elwes, the famous miser, was concerned with one of the Adams in the speculation of Portland Place. Elwes, who was in Parliament (1774-86) as a supporter of Lord North up to the time of his junction with Fox, was living in Welbeck Street until the summer of 1788, when he retired to his country seat, where he died. His original name was Meggot, and he had inherited the great fortune, for those days, of £250,000. The grinding nature of his economies became celebrated, for he actually contrived to run a pack of hounds on £300 a year.

The Hon. Edward Foley was an early tenant of No. 40 in 1779, but in the following year, at Christmas, he parted with the house to Sir Gregory Page Turner, Bt.

Richard Cumberland, the successful author of sentimental plays, took No. 15, on the west side, in 1780. Everybody knows Goldsmith's ingeniously satirical portrait of this popular dramatist in his "Retaliation."

The unlucky General Gage was at No. 41 in 1779, where his rent appears to have been £360 a year. General Gage, who was Commander-in-Chief of the Forces in America at the outbreak of the War of Independence, was the second son of Viscount Gage of Castle Island, County Kerry. He had married in December, 1758, Margaret, daughter of Peter Kemble, President of the Council of New Jersey. He died in 1788, his wife surviving to 1824. Henry, his eldest son, succeeded as third viscount.

The oldest house in Portland Place would appear to be No. 20, the southernmost of a pair at the south end of the street on the east side. This house is given in 1777 as rated at £380, and a certain Josiah Dupré appears as the occupier. It may be explained that Portland Place first appears in the rate books of that year.

For one year only (1780) the Duke of Hamilton appears at No. 52, at a rental of £270, but in 1781 the house was transferred to Robert Butler at the reduced rental of £230.

This was Douglas, the eighth duke, born July, 1756, who succeeded in 1769 his brother, who died unmarried. In 1782, after a legal fight, Douglas was summoned to the House of



25, PORTLAND PLACE.

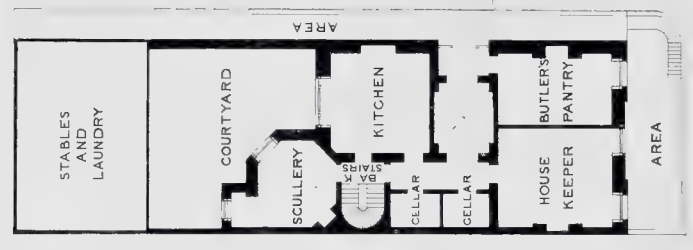
Lords as Duke of Brandon, but he died without issue in 1799. He had married in April, 1788, Elizabeth Anne, daughter of Peter Burrell of Beckenham, Kent.

Evidently in connection with this marriage, Robert Adam designed a splendid sedan chair, of which the drawings exist. The duke was, of course, the second son of Elizabeth Gunning, whose sister was the famous Countess of Coventry, while his own sister was the Betty Hamilton who married Lord Stanley

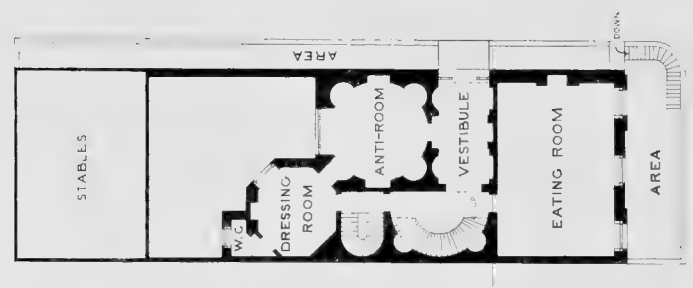


FIREPLACES IN 25, PORTLAND PLACE.

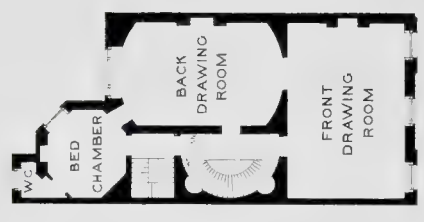
PLANS OF THE EXISTING HOUSE NO.25
 AS BUILT ON THE WEST SIDE OF PORTLAND
 PLACE SOUTH OF NEW CAVENTISH STREET
 ROBERT AND JAMES ADAM 1775



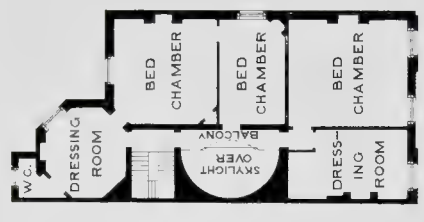
PLAN OF THE OFFICES



PLAN OF PARLOUR STORY



PRINCIPAL STORY



SECOND STORY

in 1774, the occasion of Robert Adam's design for the celebrated Fête Pavilion at the Oaks, Epsom. The "Intimate Letters," edited by the Duke of Argyll, contain a most interesting record of the young duke's upbringing and many particulars of his travels on the Continent in 1772-76. He was a handsome youth, and his travelling tutor, Dr. Moore, a physician, was the father of the famous Sir John Moore of Corunna. The tutor's racy letters, though somewhat of a "Sandford and Merton" type, paint an interesting portrait of his young pupil. The tutor laments that his charge will not be presented at the Courts of Milan and Turin,



CEILING IN BACK DRAWING-ROOM, NO. 25, PORTLAND PLACE.



CEILING IN FRONT DRAWING-ROOM, NO. 25, PORTLAND PLACE.

and that he shows a regrettable preference for the more general society to be met with at Geneva at that time. "All importunities of this kind were ineffectual and only put him in a bad humour. Though nobody I ever saw makes a more elegant appearance than he does in a polite circle, yet it is certain that he has a rooted aversion to all places of ceremony, and would never choose to be in any society but that of familiar acquaintances, nor in any dress but a frock."

Occasionally the tutor's letters verge on an essay on "Deportment for Dukes." "The Duke is fitted for the best company in every sense of the word: among such he is polite, modest

judicious, but with the other class, his behaviour may be construed as self-sufficient, arrogant, capricious. When he respects his company he himself is always respectable."

As the boy was only sixteen when he started on his travels it is wonderful that he turned out as well as he did in after life. He himself writes to his mother, the duchess, in 1776, from Florence: "I am heartily tired of travelling, of having no home, of being a vagabond on the face of the earth. I long to see you, my friends, my country, which I hope will be soon."



CEILING IN BACK DRAWING-ROOM, NO. 31, PORTLAND PLACE.



CEILING IN FRONT DRAWING-ROOM, NO. 31, PORTLAND PLACE.

They toured in considerable state, as the tutor assures the mother that "the Duke's suite makes a showy enough appearance. They consist of four footmen in crimson, laced with silver, besides Mr. Templeton. The number of horses is inconvenient in Italy: there is no help for this with the Duke's disposition, and at his age convenience is generally sacrificed to show. The Duke, however, is very simple in his own dress."

Baron Mure of Caldwell, one of Robert Adam's friends, had been one of the duke's early guardians.

The American War had a fatal effect on the development of Portland Place, for its final completion was delayed until the next century, then falling into the hands of Nash, when the Crown Estate to the north was developed in the days of the Regency. Malton's view (Plate 88, Vol. II, "Picturesque Tour," dated May 15th, 1800) shows both sides of Portland Place, and the distant blocks are indicated up to a railing, which terminates at the boundary of the Crown Estate. The letterpress is loosely expressed, and the writer appears to ignore James Adam's special share, as stated by Cave of the *Gentleman's Magazine*, in 1794. A good deal of subsequent alteration work, in the shape of porches, balconies, and upper storeys, has also contributed to diminish the original effect of James Adam's design.

Portland Place, however, has remained one of the most stately of London's thoroughfares, and its noble width set a standard which has hardly been surpassed. The honest brick simplicity of these blocks of Adam houses, which, at any rate, possess a certain individual character of their own, compares well with the more meretricious effects aimed at by Nash and his associates in the somewhat flaunting "compositions" known as the Regency Terraces.



DRAWING-ROOM CHIMNEYPIECE, NO. 31,
PORTLAND PLACE.

Note.—Architrave has been taken out and frieze has been reversed.



DOORWAY IN DRAWING-ROOM, NO. 31,
PORTLAND PLACE.

FITZROY SQUARE.

ABOUT thirty years ago a well known interviewer, dealing with a celebrity of the hour, was pleased to describe him as domiciled in "Broad and Breezy Fitzroy Square." The visitor of to-day, passing hurriedly through its somewhat sordid surroundings, will be certain to wonder how such a square, which he will own is thus fairly characterised, could ever have been reasonably laid out in its present position. I have, therefore, extended the key plan to show the original scheme, before private interests and public carelessness had combined to compass its destruction.

There are few greater blots in the past history of London than the story of the encroachments in the great "New Road," whose grand original width has been cut into and ruined by such bottle-necks as the Euston Road.

Already in John Gwynn's "London and Westminster Improved" of 1766, there is a complaint of the defeat of the intention of the New Road brought about by walled gardens running out to a narrow traffic road in the centre.



EAST SIDE OF FITZROY SQUARE.
From an Adam drawing in the Soane Collection



SOUTH SIDE OF FITZROY SQUARE.

Only two sides of Fitzroy Square, as this key plan shows, were actually built to Adam's elevations. The other two blocks, being much later, were influenced by Greek revival ideas, and are confessedly inferior. Except for the elevations, all Adam's drawings for the square are missing in the Soane Collection, and I have, therefore, made a particular survey for the plans, now illustrated, of a typical house (No. 7 in the north-east block). It is one which well illustrates

the weak point of the general design, arising out of the bland indifference of Adam to the true relation of plan and elevation.

The elevational drawings of the square in the Soane Collection are complete, with, in addition, very fully and even minutely figured diagrams for the setting out of the work, showing that very great care was expended on the design. It is remarkable that, whereas in the earlier Adam period the houses were very plain outside, as in the Adelphi Buildings, Mansfield Street, and the Adam houses in Portman Square (north-west corner), while the interiors show a great wealth of design, the reverse is the case in Fitzroy Square. It was a mark of the coming age, that of the future exterior theatricalities of the Regent's Park Terraces, which concealed a similar lack of interior design. It is for the historian of social conditions to show the relation between this phenomenon and the life of the times. To the waste of wars (1793-1815) that covered the intervening period we can, no doubt, ascribe a large share in the formation of that powerful but indefinable force, the feeling and taste of the age.

At Fitzroy Square there is no particular internal finish to the houses. At No. 7 there is a good frieze, of a bolder pattern than usual, on the first floor, while the mantelpieces are of some interest. There is said to have been at one time a good ceiling on the ground floor of No. 7; this floor of the house, however, is one where the alterations made

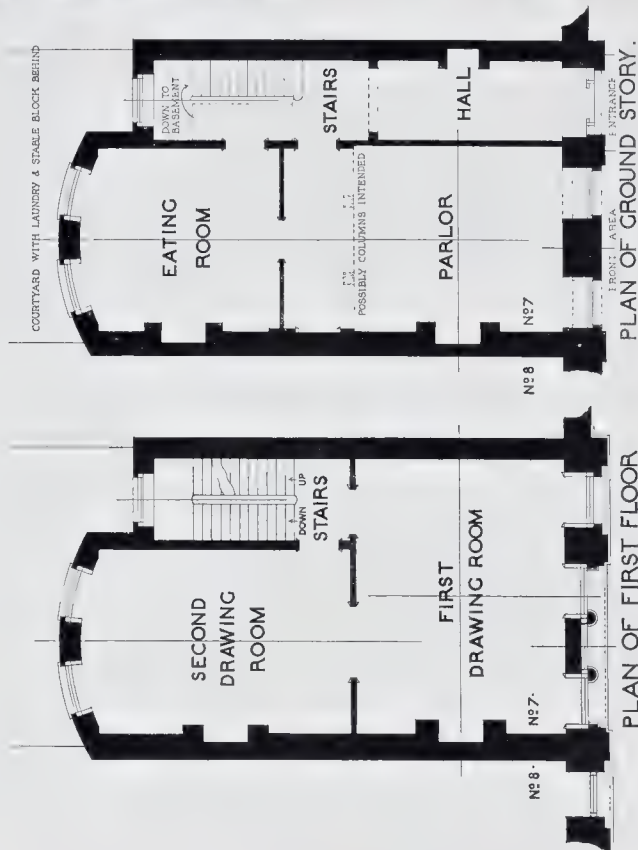


EAST SIDE OF FITZROY SQUARE.



DETAIL OF CENTRE OF EAST SIDE OF FITZROY SQUARE.

DIAGRAM PLAN OF FITZROY SQUARE, OFF THE NEW ROAD
 NOW THE EUSTON ROAD, AND THE TOTTENHAM COURT
 ROAD, LAID OUT AND PARTLY BUILT BY ROBERT ADAM, 1790.
 ALSO PLANS OF GROUND AND FIRST FLOORS OF N° 7 ON
 THE N.E. SIDE, NOW THE MOUNT VERNON HOSPITAL OFFICES.



for the purposes of the office administration of a hospital have been most marked. I do not think, however, that at any time these Fitzroy Square houses were remarkable for internal finish. It is more than probable that Robert Adam, who died on March 3rd, 1792, had next to nothing to do with the interiors as built.

The Portland stone of the façades of Fitzroy Square has a fine effect, and with a little care the patent Liardet stucco decorations might easily have been maintained. The falling away of these superficial ornaments has given a certain air of dilapidation, which, together with the rather obvious disregard of the internal house divisions in the general elevation, has lent much occasion to the hostile critic of Robert Adam.

The composition of the façades, however, has always been admired, and there is a quality of breadth and scale about these two blocks in Fitzroy Square which is, perhaps, somewhat lacking in the rival and contemporary design for Charlotte Square at Edinburgh.

It is unfortunate that the Marylebone rate books of the period (1790-95) no longer exist, so that this source of information as to the early tenants of the houses in Fitzroy Square is wanting. The writer of the letterpress to Malton's plate "View of Fitzroy Square" says: "Only two sides are completed, the work being checked in its progress by the French Revolution."

"The houses of this Square are faced with stone and have a greater



SOUTH SIDE OF FITZROY SQUARE.



DETAIL OF THE END PAVILION: EAST SIDE OF FITZROY SQUARE.

proportion of Architectural embellishments than the houses of any other Square in London."

"The building which forms the centre of the Eastern side is well proportioned and beautiful, but would be much improved by a little more variety in the size and decoration of the windows." A criticism which is open to question, as Robert Adam had a very good idea of the value of a plain background.

Malton's "View" (Plate 87, Vol. II) is dated May 15th, 1800, and shows the eastern side of the square with a part of the southern block at right-angles to it. The centre garden had evidently not been laid out, but the circle of the railings of the enclosure is shown.

Apparently, the foundations for the western block had been excavated, as there is a contemporary story of a carriage accident resulting from the unfinished condition of this side of Fitzroy Square before the work was resumed after the great wars.

NOTES TO CHAPTER XXII.

¹ See General Clerk's letter to Lord Shelburne in Chapter XVII, Lansdowne House

² Vol. II, page 195, "Life and Correspondence of David Hume," Edited by Dr. Hill Burton, 2 Vols., 8vo, Edinburgh, 1846

³ "Twenty Years Residence in Berlin," Diendonné Thebault, 3 Vols., 8vo, Paris, 1804

⁴ The site is now approximately occupied by the Langham Hotel.

⁵ H. W. Letters, T. Edition, Vol. VI, page 212, Vol. I, page 61, Vol. XI, page 392. (Feb. 10th, 1781, to Lord Hailes, Vol. VIII pages 58 and 68.)

⁶ Journal and Correspondence of Wm. Eden, first Lord Auckland by Auckland, Bishop of Bath and Wells. 4 Vols., 8vo, London 1861. Vol. I, page 472.

Gentleman's Magazine, 1778, page 186. "Lord Stormont and his Lady appeared at Court for the first time since his Lordship's return from the Court of Versailles" (March 27th). He had been ambassador since 1772. The recognition of American Independence had just taken place. It may be of interest to note that Soane left for Italy and France on Wednesday, March 18th, at 4 a.m. The French laid a general embargo on shipping in all the ports in France on Sunday, March 22nd



MALTON'S VIEW OF FITZROY SQUARE.

PART IV. CHAPTER XXIII.

NOSTELL PRIORY, NEAR WAKEFIELD, IN YORKSHIRE.

FOR SIR ROWLAND WINN, BT.

(NOW THE SEAT OF LORD ST. OSWALD.)

JAMES PAINE (1725-89), who later on became a dominant figure in the northern architectural world, laid out Nostell Priory, about the year 1745, as a vast scheme, on the lines of Holkham and Houghton. According to his own account, Nostell was his first building, for, in the introduction to his published works, he says that at the age of nineteen he was allowed "to conduct a building of consequence in the West Riding." As he was born in 1725, the date of Nostell Priory would therefore be 1745. There is, in fact, a family tradition that it was built in ten years, 1740-50.

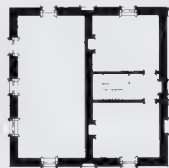
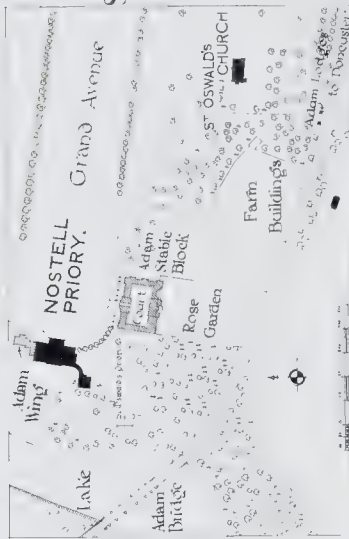
Dr. Richard Pococke, in his "Travels Through England," under the date August 5, 1750, notes¹: "Saw Sr Rowland Wynne's fine new house there, called Nostal"; and further on he says "an old mansion almost destroyed" as "he has built a large new house, which is the most



ENTRANCE FRONT OF NOSTELL FROM NORTH-EAST.

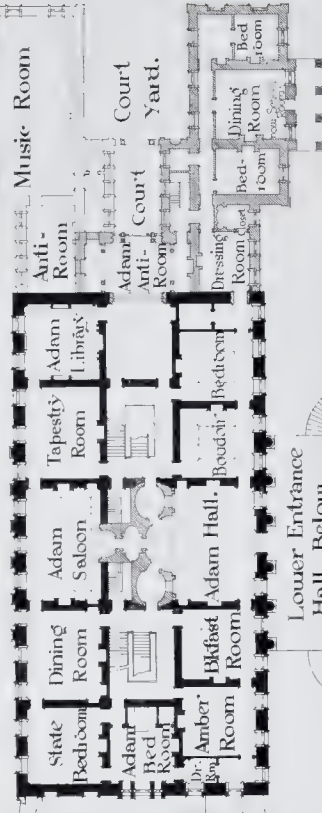
The centre by James Paine and wing by Robert Adam.

Nostell Priory,
near Wakefield, Yorks.
Sir Rowland Winn, Bart.
James Paine, Archt 1735.
Alterations by R. Adam, 1766.
New Wing 1776.
Work suspended 1785.

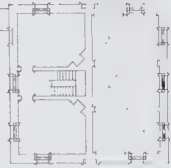


Kitchen Pavilion

This side shows Paine's scheme with four Pavilions. Only one built.



Brewhouse Pavilion.



Lower Entrance Hall Below.

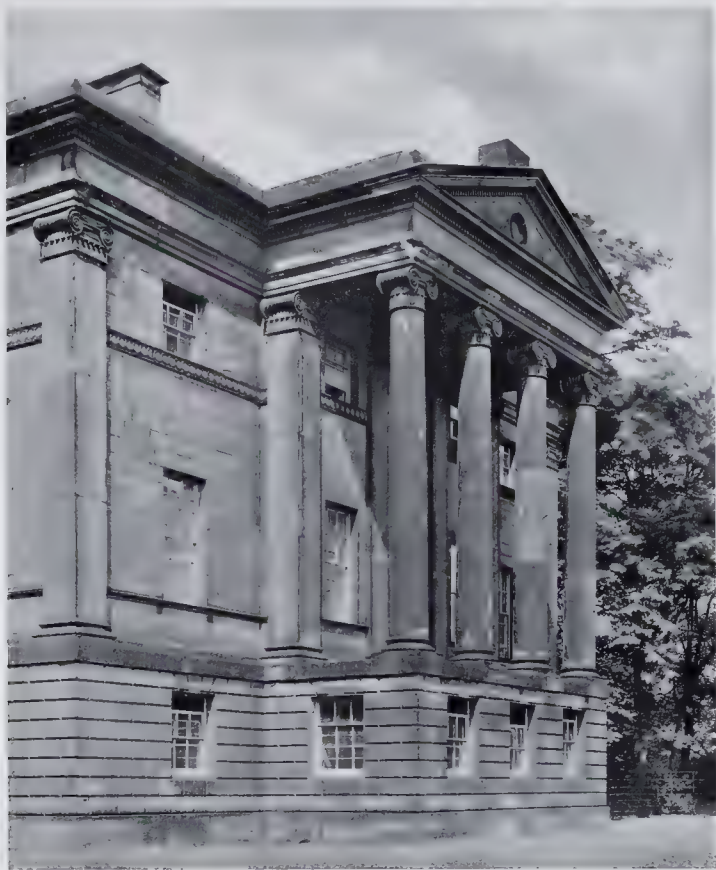


Arthur T. Bolton-Fraser
Architect.
28 Victoria Street SW.
Meas. A.T.B. Delt. R.E.V.K. 1935.

Laundry under?
Adam wing as intended.
Eastern Half only built.
The entire block to be repeated for other side, instead of Paine's Pavilions - to be pulled down

convenient I have seen : there are two grand staircases, one leading to the apartments in the attick storey for the family, the other for strangers, and back stairs communicating with one of the others, and leading up to the garrets for servants ; there are about ten rooms on a floor, and the grand offices on one side are finished."

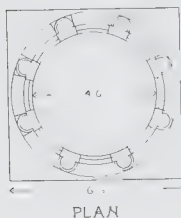
Adam's drawings are clearly dated 1776 for the elevation of the new wing, but there is a ceiling drawing for the salon of 1770, while one for the drawing-room is dated as early as 1767. For the library the year is 1766 and for the hall 1771. These dates are valuable as giving both an idea of the progress of the work, and also of the long period during which Adam's connection



DETAIL OF THE ADAM WING.

with Nostell was maintained. In 1785, when the work was suspended, the house was still incomplete, and the first floor of Adam's new wing was only finished internally as late as 1875.

At Nostell the impression produced is that the rooms in the southern half of the main block are chiefly in the earlier Georgian style, but that in the centre and northern parts of the house Robert Adam has had a freer hand in making alterations. It may be noted that the exterior of the kitchen pavilion is at present a building of considerably less architectural importance than would appear from Paine's published elevation, for, distinguished by a fairly steep stone slate roof, it looks quite early in date. The corresponding pavilion was actually built, and its cellars are still in use, but the superstructure was afterwards pulled down. Sir Rowland Winn, the fourth baronet,



'NOSTELL PRIORY' NEAR WAKEFIELD.
COPY OF 'ADAM'S DETAIL FOR THE
TURRET ON THE STABLE BLOCK.'
ADELPHI 15TH OCTOBER. 1776.



PLAN

Nostell Priory, nr Wakefield, Yorks.
Sir Rowland Winn, bart.



Design for north end elevation.

Robt Adam Aug: 1: 1776:



From drawing in Soane Museum.

Note. Only half executed.

born in 1706, had succeeded in 1721. He married a Kentish heiress in 1729, and in 1732 was High Sheriff for the County of York. He died in 1765. As a young man he had made the customary Grand Tour, and as he is said to have built Nostell on the model of a *palazzo* which he had seen abroad,² it may well be supposed that the design was based on one of Palladio's works.

Sir Rowland Winn, the first baronet, baptised in February, 1730, married Sabine Louise, only daughter and heiress of Jaques Philippe D'Hervert, Governor of Haute Vevay. He had two children, a son Rowland, afterwards the sixth baronet, and a daughter, Esther, born in 1768. He himself died in 1785.³ It is a permissible assumption that the Swiss heiress may have had some considerable influence in the change in the general direction of the building scheme, which was marked by Robert Adam's appointment to complete the house. Sir Rowland Winn, the sixth baronet, died in 1805 unmarried and intestate. The family estates then passed to John Williamson, who took the name and arms of Winn of Nostell, he being the son of Esther. Dying unmarried at Rome in 1817, he was succeeded by his brother Charles, the second son of Esther. The son of Charles, born in 1820, was created Lord St. Oswald, and died in 1893.

According to the original lay-out of Nostell, as devised by James Paine for Sir Rowland Winn, the fourth baronet, to a great oblong of 160ft. by 80ft. were to be attached four lesser pavilions each 50ft. square, connected by four radiating quadrant corridors. This seemed likely to become a standard plan for a great English house, in spite of its appallingly unpractical and extravagant nature. It was based on a misunderstanding of the Italian villa scheme, which Palladio had developed and systematised by the use of the revived Roman Orders. In its native home this house plan bore a very different complexion, arising naturally from the traditional union of the *podere*, or farm buildings, with the *casa*, or house, to which we have transferred the name of the garden *villa*. In Italy the latifundia system, probably older than Rome itself, has never become extinct, but it is quite foreign to English thought and practice. The English country house has never been a granary for farm produce.

Robert Adam had not only been a great traveller but he was also a man of thought and observation. All the gifts of the artist were superimposed on a character full of shrewdness and common-sense. His practice as a house planner was essentially sound, and, though swayed by the current of the day, never departed far from rational and sane dispositions.

Adam would seem to have been called in to correct and revise the extravagancies to which Paine had committed his client, as well as to redecorate and furnish the interiors in accordance with his newer manner.

Nostell must have been in a completed state, except that only two of the four outlying pavilions had been built, consequently the state apartments show both styles side by side. Both in external and internal work, therefore, the two schools challenge an instructive comparison. The idea of the radiating plan seems to have been stopped at once, and now only one pavilion—that containing the kitchen—exists, being connected to the main block for service purposes by a quadrant corridor of only one storey in height, instead of the two which Paine shows in his published drawings.

It will be easy to understand the reason for this change of plan when it is realised that the four corner rooms of the main block on the principal floor were bound to be spoilt through the indispensable requirements of access to the outlying pavilions. In place of this wild scheme Adam substituted the reasonable additions shown on the plan, but the eastern half of one wing



JAMES PAINE'S WEST FRONT AND KITCHEN PAVILION.

only has actually been executed. Each of these new wings would have produced a very interesting end elevation, marked by a little court enclosed by an arcaded screen. Nostell, however, was so vast already that it is easy to understand why, up to the suspension of the work in 1785, Adam was mostly occupied in the redecoration work of the main block already built. There is an entire ground floor of offices, apart from Paine's kitchen pavilion, and a principal floor of reception rooms, over which another storey, containing suites of bedrooms, has in modern times been constructed within the shell of Paine's originally empty roof. On the principal floor Adam transformed the plan of the great upper hall, which in his hands became a very interesting apartment, as the illustrations and the plan will show. He effected a skilful connection between hall and salon, and thus created the present artistically planned centre of the house. The salon ceiling is decorated in shades of pink, green and cream, with blue in the backgrounds of the cameos. Gold lines are used in the very elegant entablature, and the frieze agrees with Adam's drawing in the Soane Collection. The great niche has fluted pilasters rising from the dado. There is no



CEILING OF HALL ON PRINCIPAL FLOOR.

archivolt, and interest is given by two paterae in the spandrels. The half dome is treated with a band of circles containing vases and shields, above which is a fluted surface.

Rose, the plasterer, who worked for Adam at Syon was largely engaged at Nostell. The door casings are well detailed with consoles and there are two good marble mantelpieces. Bold enriched mouldings frame the Italian landscapes on the walls. The mirror and its console table attract attention, the white marble top of the latter has an inlay of coloured cements. The framework below has curious legs treated with ovals and miniature Corinthian capitals, all of which are united by wreaths of swags, while in the centre of the stretcher rails are boys with vases. Two tall tripods, open framed in wood and gilded, probably carried the lamps of the period. The two staircases, which must have existed already, are somewhat clumsily contrived, and one only shows the interesting metal balustrading, which is characteristic of Adam. The library is a very pleasant room, with its books disposed in an architectural scheme. Robert Adam loved libraries, as those of Kenwood and Shardeloes sufficiently testify, no less than the great gallery of Syon, with its dainty distribution of a collection of books, avowedly intended for the recreation of the ladies. Behind the library is an ante-chamber, now used as a billiard-room. Schemed out as a centre feature between the two wing blocks, this apartment is a centre point of much



THE ADAM HALL, ON PRINCIPAL FLOOR.

SALON FIREPLACE.
By Robert Adam.

interest, and would have formed a notable approach to the contemplated music-room.

The private wing is quite suitably plain inside. It was only completed on the first floor in 1875 by the late Lord St. Oswald. Below is contained the laundry as originally planned.

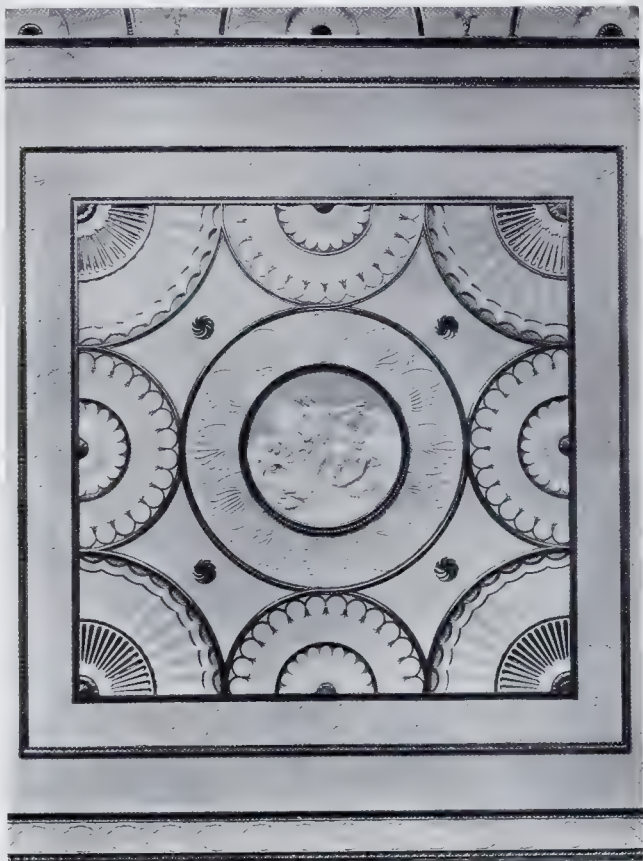
Crossing over to the east side of the main block, we enter Lady St. Oswald's bedroom, which has a boudoir adjoining. In these apartments the earlier work has simply been redecorated by paintings in the Adam style, the main decoration being on the door panels, where ovals of black are relieved by figures in colour, Pompeian in character.

On the other side of the upper hall, continuing along the eastern façade, is the amber room, also in the older style. This interior has a deep cove

to a ceiling having a panelled centre. The Adam mantel in white statuary has a frieze of boys.

Adjoining the amber-room, and occupying the centre of the south end of the house, is the Adam bedroom, which has an alcove and bed, quite characteristic in style. Green and gold are freely used, and the painted decoration is effective in relation to the Chinese wall-paper.

The state bedroom and dining-room adjoining are both in the older style of Paine. This brings us back to the salon in the centre of the west façade, beyond which is the tapestry-room,



DETAIL OF CENTRE OF SALON CEILING.

By Robert Adam.

with its fine door casings and marble mantel. The undying tale of Cupid and Psyche, with illustrative emblems, is here the subject of the decorations.

The magnificent tapestries have been rearranged in accordance with the original scheme, and now appear to great advantage. The ceiling is remarkable for its paintings and stuccoes. The design is based on an eight pointed star with eight lunettes enclosed in a square having a fret border, with two additional oblong compartments to complete the lay out. The green shade used in the border is the chief colour, while the circles are treated with blue and red grounds. The general groundwork colour of the whole is cream. A simple cornice is decorated in gold and



THE SALON.
By Robert Adam.

green, the frieze having painted scrollwork, with heads relieved on red and blue grounds. The white dado of the room serves as an effective base to so much colour. The room is carpeted all over, and dark tones are provided by the richness of the old mahogany doors.

Proceeding outside to compare the exterior work of the earlier and later schools of the eighteenth century, the balance is seen to be less one-sided, as Adam's scheme has not been carried far enough to be judged with all the advantage that would result from the ingenuity of his intended northern end elevation.

On the main front Paine gains by the immense mass of his centre block, and the later Adam addition appears relatively stilted in proportion. Adam seems to have felt it necessary to introduce



TAPESTRY ROOM.

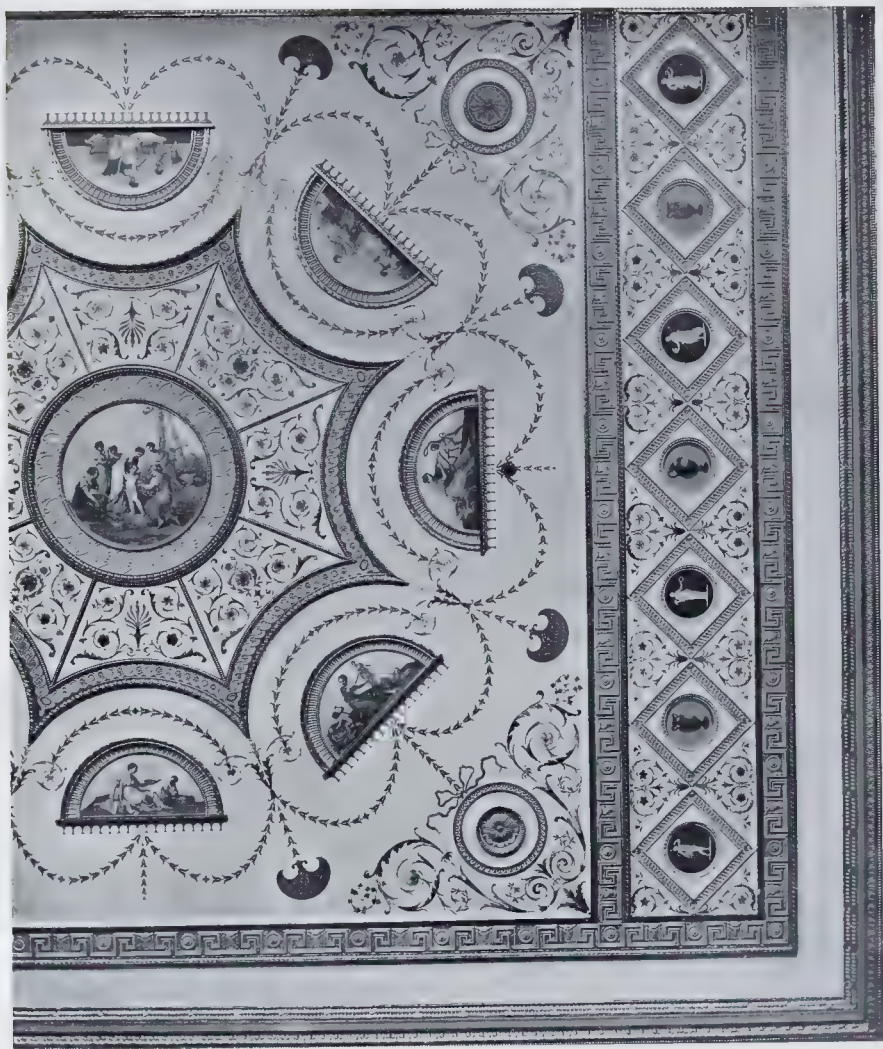
Ceiling dated 1767. Robert Adam, architect.

a portico, no doubt in order to enter into some relation with Paine's great pedimented centre with its order of engaged columns, of which the later addition is a necessary echo.

Paine, however, scores most heavily with his western façade, where, using a strong square pilaster in place of the engaged column, which loses by appearing embedded in the wall, he is able to carry the heavy mass of his steep pediment with ease, and to attain a classic repose. The rise of the ground behind has also had the effect of diminishing his ground floor to the scale and character of a podium, rather than that of a complete storey, and thus the relative importance of the order itself is greatly increased, to the vast improvement of the general proportions. This façade, in fact, presents a much closer approximation to the system of Palladio. Paine tells us that the design of Nostell was based upon a façade "seen by his Lordship abroad." We may conjecture, therefore, that there was some Palladian original in the background. Very little of the grace of the Italian master survived, however, in Paine's heavy-handed transliteration.



DETAIL OF THE TAPESTRY ROOM. ADAM DECORATIONS.
Note. The tapestry has been re-arranged.



DETAIL OF ADAM CEILING IN TAPESTRY ROOM.



THE ADAM LIBRARY.

Note. —Green and cream. Painted panels in frieze. Woodwork grained maple. Three pediments. Two arched windows.

The stable block which lies close to the house combines with the garden scheme, because behind the great riding school is an imposing apsidal arcade looking out upon the rose garden. Flanked by colonnades and end pavilions, this elevation is a notable piece of garden architecture, unfortunately now swathed in ivy.

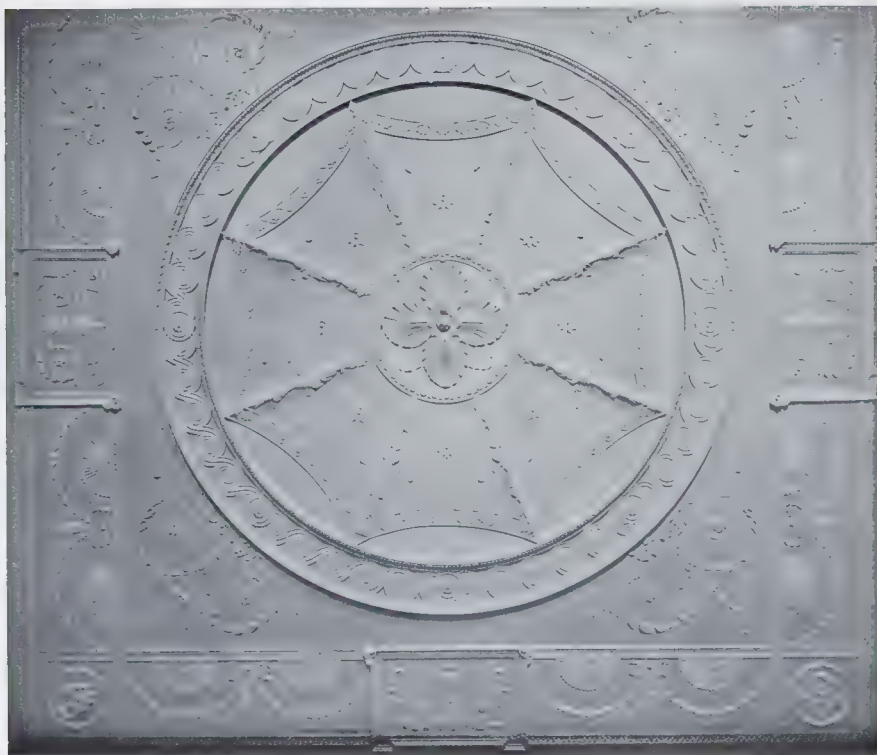
The stone façades of the stable block are effective designs of a simple character. The turret follows Adam's original detail drawing, but it appears at some later period to have been rebuilt and raised in height. Along the main front a line of obelisks and chains provides a dignified approach.

Even simpler is the entrance screen of gates, piers and pavilion lodges, which admits the visitor from the main road.

The magnificent avenue, over 300ft. in width, indicates the great scale of



FIREPLACE IN BREAKFAST-ROOM.



DETAIL OF LIBRARY CEILING.



THE ADAM BEDROOM.

Nostell as originally laid out. As a great grass way, bordered by ancient trees and peopled with a herd of deer, it impresses the imagination dulled by the encroaching disamenities of manufacturing Yorkshire.

NOTES TO CHAPTER XXIII.

¹Vol. 1, pages 55 and 63. "Travels through England of Dr. Richard Pococke during 1750, 1751, &c." Edited by J. J. Cartwright, Camden Society. Two vols. 4to, 1888. The date of Paine's birth is given in the Architectural Dictionary as 1725, and death, "at age of 73," as 1780. This seems to agree best with Richard Pococke's statement on his visit, August 5th, 1750. The date of Holkham is 1729-64, while Houghton was published by Ripley in 1735.

²Hunter's "South Yorkshire," Vol. 11, page 219. Hunter seems to write as if the east wing was by Adam as well as the west, and as though only the body of the house was by Paine, but this is clearly a misconception. See Plan.

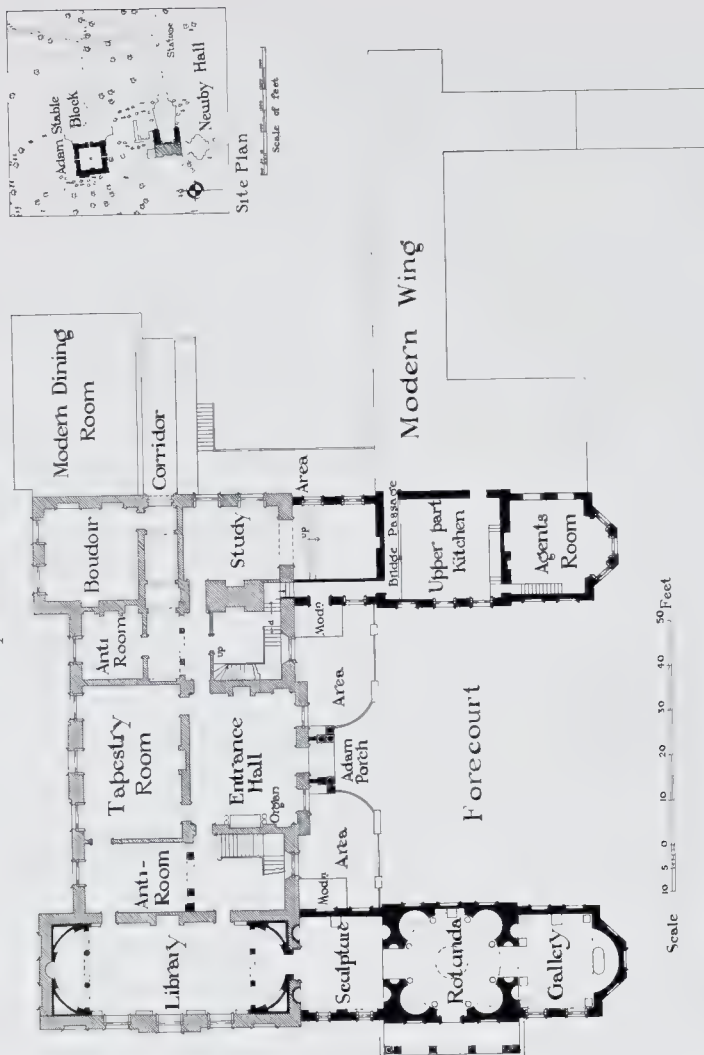
³"Tour to the Western Highlands, 1787," page 256. The author, visiting Nostell at this time, says, "a most magnificent modern house, called Nostell, built upon the old family estate, by the late Sir Dowland Wynne, with a park &c., but the inside is much neglected during the minority of the present heir; who lives here with Lady Wynne, his mother, in great retirement."



THE STABLE BLOCK.

By Robert Adam. For turret, see original drawing.

Newby Hall, Ripon, Yorks.
for W.Weddell, Esq.
Additions by Robt Adam, 1772.



PART IV. CHAPTER XXIV.

NEWBY HALL, NEAR RIPON, IN YORKSHIRE.

FOR MR. WM. WEDDELL. (THE SEAT OF THE LATE MR. R. C. VYNER.)

“TO the memory of William Weddell, Esq.; of Newby, in whom every virtue that ennobles the mind was united with every elegance that adorns it, this monument, a faint emblem of his refined taste, is dedicated by his widow.” Such is the challenge that greets the eye of every visitor to Ripon Cathedral, proclaimed on the plinth of the striking monument set up against the southern transept wall of that mediæval masterpiece.

What manner of man Weddell was is not merely set out in this epitaph, but is also evidenced by the quality of his choice collection of classic marbles, and by that of the beautiful gallery which he commissioned Robert Adam to build at Newby for their housing. Lastly, there is the further record of the two marble busts, in which Joseph Nollekens, R.A. (1737-1823), portrayed his refined and intellectual features.

Newby Hall, on the Ure, about four miles south-east of Ripon, is one of the estates belonging to the Grey family, and the famous collection of antiques originated with William Weddell, who visited Rome about 1765. Dying about the end of the eighteenth century, he left the collection to his nephew, Lord Grantham, who was then a minor. From him it came to the Earl de Grey and thence to Lady Mary Vyner, his daughter, who was the mother of the late possessor, Mr. R. C. Vyner.

Adam's drawing of the elevation of the proposed new gallery is dated November 9th, 1776; but a previous drawing of 1772 for the pavement of the same suggests that the work was begun somewhat earlier. In fact, the ceiling designs bear dates 1767-69.

The account in Britton and Brayley's "The Beauties of England and Wales" ("Yorkshire," Vol. xvi, page 714, edited by John Bigland, and published 1812) states that in 1760 Newby "devolved on Sir Edward Blacket, Bart., who rebuilt the house at the expense of £32,000. He was succeeded by his son, Edward, who died without issue, and left his estate to his nephew, Sir Edward Blacket, Bart. The last-mentioned Baronet was succeeded in this estate by his son



THE WEDDELL MONUMENT IN RIPON CATHEDRAL.

John, of whom it was purchased by Richard Weddel, Esq. He was succeeded by his son William Weddel, Esq., by whose death, in 1792, this with other estates devolved to the Right Hon. Thomas Weddel Robinson, Lord Grantham." The Editor has previously stated that "The situation was chosen, and the structure designed by Sir Christopher Wren, about the year 1705." Newby is included in the list of authentic works compiled for the "Architectural Dictionary," under Wyatt Papworth's editorship, though neither Phillimore nor Elmes, in their biographies of Wren, allude to this work.

A pompous monument of 1713 in the north transept of Ripon Cathedral informs us that Sir William Blackett of Newby was the eldest son of Sir William Blackett of Newcastle-on-Tyne. As Sir Christopher Wren was scandalously retired on the accession of George I in 1714, Newby Hall is among his last works. It shows Wren faithful to the sound views of domestic architecture exhibited in his earlier works.

There was a former Newby Park, eight miles away, which was the Robinson family place. It was sold to Hudson, the "Railroad King," by Mr. R. C. Vyner's grandfather, who thereupon, moving to Newby Hall, added a large dining-room and offices, practically preserving the house itself, however, unaltered, as Weddell had left it. A few things removed from the house, such as the Alcibiades dogs from the front entrance, are at Wrest in Bedfordshire, formerly belonging to Lord Lucas. The name of the Newby Park was changed to Baldersby, and became a seat of Lord Downe.

Newby Hall, built in red brick and stone, is very pleasant and homely in its tones of colour, being happily harmonised with its level and tree-surrounded site. The Adam stable block, with two façades in white stone, is conveniently near, and affords an effective contrast. It is one of the best of this architect's office blocks, simple and effective in its quiet reasonableness. The graceful turret over the pediment groups well in the view from the red brick courtyard, whose walls are arcaded and massed in natural relation to their plan.

Newby, as first built, had a sunk basement strongly vaulted in brick, but these offices are now mainly used as cellars, extensive later additions having modernised the service conveniences of the house. Wren's house was not, of course, rebuilt in 1760, as Bigland thought. He means 1770, probably; and one would like to know the source of his estimate of the expense stated as £32,000.

Adam's main task was the housing of the precious marbles and tapestries, together with the redecoration of the older rooms in a style more in harmony with the ideas of antiquity as understood and cultivated by Weddell and his associates. The older plan of the house was modified and improved by Adam, a due relation of old and new in point of scale being successfully preserved.

The immediate passage from porch to hall places the visitor at once in the true Adam atmosphere. It is proof of the remarkable variety of the designer that, despite their family likeness, none of these Adam halls is ever the same. In this instance there are two important canvases that, framed in the decorative treatment of the walls, form the leading idea of his scheme. On



SOUTH FRONT: THE SCULPTURE GALLERY.
By Robert Adam.

the right over the mantelpiece is a copy of the St. Margaret by Annibal Caracci (1560-1609), the Bolognese painter to whom Sir Joshua Reynolds devoted so much attention. Facing the visitor is a great cattle piece by Rosso di Tivoli. An organ in a mahogany case, with gilded pipes, after a design of an architectural character, faces the mantelpiece and gives a special character to the hall.

The ceiling is, as usual, very interesting, and its main lines are recalled in the lay-out of the black, white and Sicilian grey marble floor. On the walls are panels of Roman arms and armour of the type to be seen at Syon, but adapted in scale to the smaller interior of Newby.

The side tables and some open wheel-back chairs carry on the general design of the hall into its furnishings. A very successful tint of china blue has been employed for the decoration in conjunction with a cream ground and white ornaments, the dark values being furnished by the fine old mahogany doors.

A door on the left leads into the staircase hall as altered by Adam to display two fine columns and their corresponding pilasters of Cippolino marble procured by Weddell. These marbles, by lapse of time, have acquired a beautiful tone and texture of colour and surface.



THE ENTRANCE FRONT.

The main building by Wren, with Adam additions and porch.

The staircase is of considerable interest, with its upper arcaded screen and original metal balustrading. It forms a fitting vestibule to the unique tapestry-room, which occupies the centre of the house behind the hall. The walls are hung with Gobelins designed by Boucher and Neilson as a complete suite, of which only four sets exist. Earls Coventry,¹ Jersey and Bradford have the other three. There is also a set in the Marquess of Zetland's house in Arlington Street; but, in that instance, with a grey and not a red ground. Weddell obtained his set direct from the private factory in which Boucher and Neilson were partners. Their establishment adjoined the Royal Factory of Gobelins, from which nothing was ever sold. Neilson, who managed the Royal Factory, was a Scotsman, and his share in the design was the ground and the flowers, Boucher supplying the figure subjects. Neilson's signature is woven in the fabric. It is unquestionable that the most skilful tapestry artist-workmen were engaged by the partners in their private factory.

The rendering of Boucher's pink beauties is marvellous in its atmospheric effects. It has all the qualities of the painter. Everything in the room contributes to a unique interior, the Adam

chairs, with their gilded framework and woven coverings, the carpet laid out on architectural lines, the door-casings with fluted friezes and gilded relief, the great mirrors and their console tables, the elaborate and delicate ceiling with its painted medallions, all these elements of the design are here skilfully combined in one harmonious result. The only feature lacking is the company in their gay and embroidered coloured clothes and dresses of silks, satins and velvets.

The white statuary marble mantelpiece well displays Robert Adam's refinement of design. Elements employed elsewhere are here met with in some new combination, always embodying some fresh variation in detail. Leaving this room with lagging footsteps we cross the staircase hall to enter the library, intended by Adam in the first place to be



THE ENTRANCE HALL AT NEWBY.

By Robert Adam.



THE FIREPLACE SIDE OF THE ENTRANCE HALL.

the dining-room. This is a fine room with apsidal ends enclosed by screens of columns.

A customary Adam theme is here varied by keeping the ceilings of the apses flat, in place of the more usual half domes. These soffits are treated with radiating panels starting from a segment fan. The fluted columns in wood are remarkable for their very delicate and freely treated Corinthian capitals. The entablature has winged griffons and vases in pairs centred over the columns and continued in the frieze which runs round the room.

The ceiling is treated as a great oblong, separated from the walls by a running band of foliage with rosette centres. Within the oblong are an oval, two octagons and some minor panels. In the centre is a painting of Bacchus and Ariadne in a chariot, with dancing figures accompanying them.

There are companion subjects framed in the wall treatment. Two large panels are filled with Adam arabesque designs, with centre insets in stucco duro polished like marble, the subjects being boys with goats and the "Three Graces."

The lower part of the walls is arranged with dwarf bookcases level with the chair rail. Other cases are contrived on the piers between the windows and in the walls of the apses. In the centre niche of the apsidal end of the room, facing the opposite doorway, is a most interesting stand for a vase.

It is triangular in shape, and rests on the back of winged griffons. The stand is decorated with painted ovals having a black ground, and the delicate detail throughout is perfectly adjusted to the marble vase which it supports.

The fine statuary marble mantel has tapering panelled pilasters, filled in with grapes and vine leaves in high relief, the capitals being replaced by choice sculptured heads. The fluted architrave of the fireplace opening encloses vases in the kneed mitres. The centre frieze tablet displays a winged boy with foliage scrolls, quite Roman in design. On either side are swags of drapery with oval wreaths of husks.

When Warner,² on his tour in 1802, visited Newby he particularly notices that: "The *antichamber* is singularly beautiful, chaste and classical; fitted up with stuccoed Etruscan ornaments, and admirable clair-scuras, in different compartments. The ground of the wall is a pale green, relieved by light purple mouldings."

Of the dining-room with the apses he tells us: "In the recess at the upper part are several large transparent alabaster vases standing upon pedestals, intended to receive candles, that may cast 'a dim religious light' over this



FIREPLACE IN THE TAPESTRY ROOM.



ADAM MANTELPiece IN DINING-ROOM.



ADAM DRAWING-ROOM AT NEWBY.

Carpet dated 1775: ground deep cream, Etruscan brooch, green wreaths, pink flowers, border pale green with yellow lines, and a little blue in lozenges.

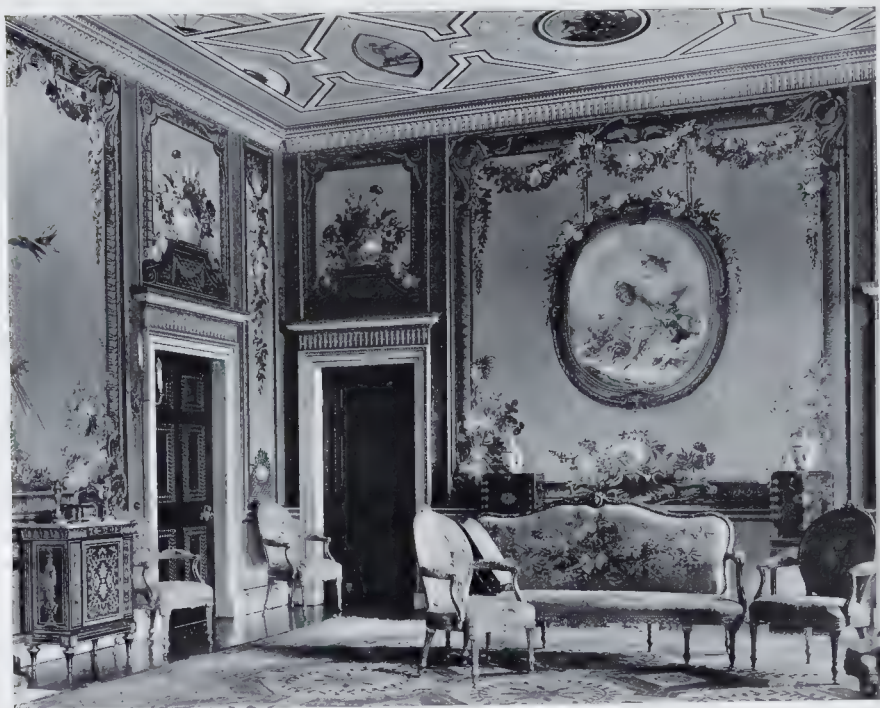


ADAM DRAWING-ROOM : THE FIREPLACE.

apartment, and assist the magic effect with which the mind is impressed when we look through the door in the recess at the opposite extremity of the room. Here we throw a glance into the *penetralia* of the temple. The museum, or gallery of statues; a series of the most precious antique marbles which taste could select, and money procure."

This, of course, was the unique sculpture gallery, built and adapted by Adam for Weddell's collection, which still remains all in accordance with its original placing. The pedestals on which the marbles are placed are either antiques, or Adam designs, skilfully suited to each particular piece, which was required to be displayed.

The main feature of the interior of the gallery is the rotunda, occupying the centre of the plan, between two flat ceiled apartments. Beyond is an apsidal termination designed to close the vista down this delightful suite.



THE SOUTH SIDE OF THE DRAWING-ROOM.

The architectural effect of the whole gallery has been greatly helped by the small scale of the statuary, which must have been very carefully selected by Weddell. Adam has undoubtedly succeeded in keeping his architecture in right relation to the contents of this splendid gallery of sculpture.

The wall opposite the windows is set out in compartments for purposes of display, with cameo insertions. These are in a deep red on white, with grey marble borders enclosed in a square architectural framework. The scheme of colour is in shades of salmon pink.

Evidently the gallery was warmed by some scheme of hot air, which found its way out through metal pedestals of Adam design, analogous to the means adopted in the rotundas at Kedleston and the Register House at Edinburgh.

The lighting at night was by special oil reservoir lamps of classic outline designed by Adam, and here placed on carved console brackets. In other cases tripod stands were employed, which

now, as is often the case in Adam houses, have been adapted as electric standards. In the absence of the intended marble floor as designed by Adam, polished oak floor boards were evidently used.

The gem of the sculptures for Weddell was the Barberini Venus, of which he never revealed the price that he had paid. It was a sum down and an annuity which ceased at his death, and, being always personally paid, the amount never became known. The head appears to have been found at the same time as the figure, but doubts have been raised as its due assignment to this particular torso. Beautifully modelled as this fragment in Parian marble is, it has been, so it is alleged, worked over in a restoration by Pacili which added arms and legs.

The statue was one of Gavin Hamilton's discoveries, treasure trove from a cellar in the Barberini Palace. He gave it to his partner, the banker Jenkins, in exchange for some other piece, and by him the Venus was sold to Weddell. As regards the majority of the pieces in the collection Mr. Weddell, dying suddenly, has left no memoranda as to their particular provenance. There is a bust of Bacchus on an antique triangular pedestal which meets with critical approval.

The great bath in white and purple pavonazetto marble, occupying the apsidal end, is a fine specimen of the minor furnishings of the Roman thermæ. The content is given as 214 gallons, a calculation suggestive of the liberal water supply that existed in ancient Rome.

A pair of console tables, with decorated framework and fluted tapering legs, exhibit many colour inlays on a black ground. On one a scroll gives the inscription, "Mannelli fecit," while on the other is the date "1702."

The central rotunda has a fine and spacious effect, the dome being well treated with three tiers of lozenge panels with rosettes terminated by guilloche bands with swags between. Radiating flutes surround the centre eye, which is not too large or too heavy in treatment.

Over the pedimented door leading into the garden is an interesting fan design filling in the spandrel of the arch.

Opposite the door is a good seated figure, one of the valuable marbles in this fine collection. The bust of Weddell, placed on an antique pedestal, is a replica of that by Joseph Nollekens, R.A. (1737-1823), which is the central feature of the monument in Ripon Cathedral.

Returning through the main suite of rooms and crossing the hall, we reach the boudoir by a barrel and cross vaulted corridor of some interest. Some satinwood inlaid bedroom furniture, for which Adam drawings exist, stands in this corridor. The boudoir, designed as Mr. Weddell's dressing-room, has a good Adam ceiling set out with circles and swags, and an interesting mantelpiece of very delicate woodwork. There is a frieze decoration to the walls, which is almost too delicate for its position close under the ceiling.

Upstairs, at the head of the staircase, is a circular room with a spherical ceiling decorated with fans, swags and four oval paintings based upon a central medallion. These were painted by Mrs. Weddell. The colour scheme of the room is in blue and white. The Countess of Bute and her daughter, Lady Louisa Stuart, were visitors from Luton,



IN THE SCULPTURE GALLERY.



VIEW ACROSS THE ROTUNDA OF THE SCULPTURE GALLERY.



THE ROTUNDA OF THE SCULPTURE GALLERY.



VIEW FROM THE ROTUNDA.

and a letter to Mrs. Delany³ gives an interesting impression of the house in August, 1785: "You must have heard of the elegance and magnificence of Mr. Weddell's house, all ornamented by Mr. Adam, in his highest (and indeed, I think) best taste. There is a gallery fill'd with fine statues, busts and bas-reliefs; a great number of fine pictures dispersed in different rooms: and a drawing room furnished with the most beautiful Gobelins tapestry I ever saw. In short, the whole house is compleat, and the inhabitants so perfectly pleasant and good-humoured, I was sorry I cou'd not make a longer stay with them, as they very cordially and politely prest us to do."

William Weddell's death occurred with tragic suddenness on April 30th, 1792, at the age of 68 years.⁴ It appears that his wife and friends were expecting him back to dinner, but that he had



UPPER PART OF THE STAIRCASE.

entered the cold bath in Surrey Street where, being seized with a fatal chill on entering half way into the water, he had expired without making his name known. Only the name in his hat informed the bath keeper who he was. Lord Downe and Frederick Montague hastened to the bath on being summoned, but arrived too late. "His large estates, with a reserve of a handsome jointure to his relict, devolve to Lord Grantham (a daughter of whose ancestor, Sir William Robinson, in the last century had married William Weddell of Ersewicke, County York), who now becomes possessed of two seats of the same name."

It is a problem who was the architect of the very graceful monument in Ripon Cathedral. It is too late in date for Robert Adam, and is not exactly in the style of James Wyatt. Possibly

the hint, in Smith's "Nollekens," that "C. H. Tatham, architect (1771-1842), a pupil of Henry Holland Junr., assisted that sculptor in the architecture of his monuments in 1798, on his return from Rome," gives the right clue. Tatham is still remembered by his valuable "Ancient Ornamental Architecture at Rome and Italy" (1799).

NOTES TO CHAPTER XXIV.

¹ See chapter on Croome Court, and, for Arlington Street, the chapter (xxxvii) on furniture.

² "Tour thro the Northern Counties," by the Rev. R. Warner, 8vo, Bath, 1802, page 137.

³ Delany Auto. and Corres., Vol. vi, page 277.

⁴ *Gentleman's Magazine*, Vol. LXII, page 481.



THE STABLES FROM WITHOUT.

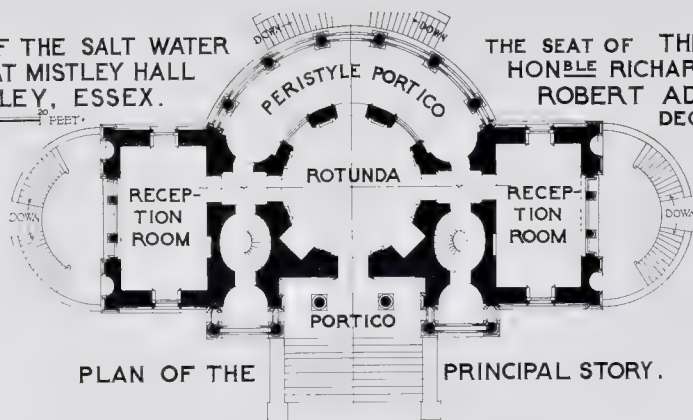


IN THE STABLE COURTYARD.

PLANS OF THE SALT WATER
BATHS AT MISTLEY HALL
AT MISTLEY, ESSEX.

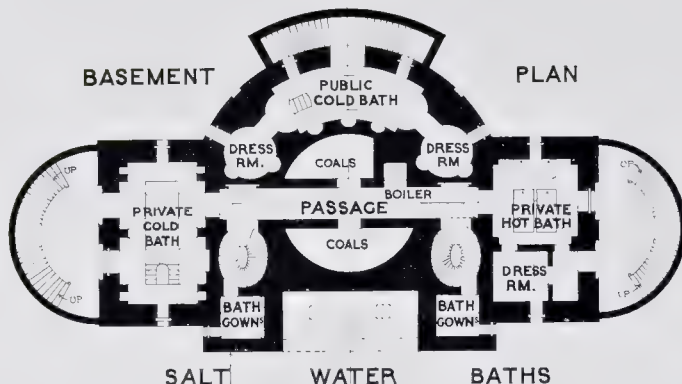
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THE SEAT OF THE RIGHT
HON^{BLE} RICHARD RIGBY.
ROBERT ADAM
DEC. 19, 1774.



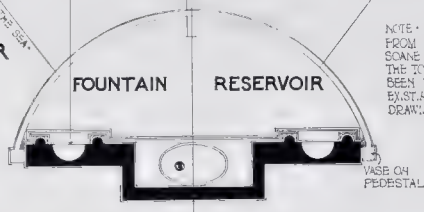
PLAN OF THE

PRINCIPAL STORY.



SALT WATER BATHS

PLAN OF A RESERVOIR
SUPPLYING THE SALT
WATER BATHS IN THE
STYLE OF AN ANCIENT
FOUNTAIN.



NOTE.
FROM THE ORIGINALS IN THE
SCOTTISH MUSEUM.
THE TOP PLAN IS MISSING & HAS
BEEN WORKED OUT FROM THE
EXISTING DATA AVAILABLE IN OTHER
DRAWINGS, BY THE AUTHOR.

VASE ON
PEDESTAL

The darker shades of Rigby's character may be judged from his having formed part of that gang at the Admiralty headed by Wilkes's old associate in the Medmenham Club, John Montagu, fourth Earl of Sandwich (1718-92), known as Jemmy Twicher, to whose scandalous abuse and neglect of his high office as Controller of the Navy between 1771 and 1782, the loss of the American Colonies may most justly be ascribed. It was one of the greatest of the misfortunes of George III that, although personally brave and essentially virtuous, albeit hidebound and obstinate in his views, he was forced, during the first half of his reign, by his system of personal rule through the agency of "The King's Friends" to trust and support men, many of whom were quite unworthy of the confidence which he reposed in them.

The Right Hon. Richard Rigby, M.P. (1722-88), was the grandson of a linen draper and son of a factor who acquired a fortune in the South Sea Bubble. This inauspicious beginning was followed by a secretaryship to the Duke of Bedford, when Lord Lieutenant of Ireland in 1758.

Young Rigby had made the Grand Tour, and had early connections at Leicester House with the Court of Frederick Prince of Wales. Though he could not be described as well educated, Rigby had the native gift of a ready retort and a power of attraction, curiously proved, as we shall see, in the case of Henry Fox, first Lord Holland.

It was the appointment to the lucrative post of Paymaster-General of the Forces, on June 14th, 1768, for twelve years that gave to Rigby his unique and dubious position.²

He had arrived at this high office by joining, together with Gower and George Grenville, in the apparently rising fortunes of Pitt. Henry Fox, Lord Holland, to whom rumour was itself far from kind, seems to have felt Rigby's desertion



MISTLEY CHURCH : DETAIL OF ONE OF THE TWIN TOWERS.



Sketch 1767 of Bath Building for Mistley Hall.

ORIGINAL SKETCH BY ROBERT ADAM FOR THE BATH BUILDING AT MISTLEY.

in 1762 far more than that of any other of his associates, if we may judge from Lord Holland's, "Returning from Italy 1767."³

Slight was the pain they gave, and short its date;
I found I could not both despise, and hate.
But, Rigby, what did I for thee endure!
Thy serpent's tooth admitted of no cure;
Lost converse, never thought of without tears;
Lost promised hope of my declining years!
Oh! what a heavy task 'tis to remove
Th' accustom'd ties of confidence and love!
Friendship in anguish turn'd away her face,
While cunning Interest sneer'd at her disgrace.

Walpole,⁴ in his account of Fox's infatuation, says that "the man he most loved was Rigby. He had assisted in Rigby's promotions, and wished to push him forwards, and to be strictly connected with him in every political walk.

"In the height of his quarrel with Shelburne and Calcraft,⁵ Fox, walking along St. James's Street, met and stopped Rigby's chariot, and leaning on the door of it, began to vent his complaints; when the other, unprovoked and unconcerned in this dispute, interrupted him with these stunning words: 'You tell your story of Shelburne: *he* has a damned one to tell of you; I do not trouble myself which is the truth,' and pushing him aside ordered his coachman to drive away. From that moment Fox became the enemy of Rigby."

During the heyday of his career Mistley was the centre of a magnificent hospitality.⁶

Mr. Richard Rigby to Mr. Garrick.

Monday, June 13, 1768.

Do you imagine, my David, that any paltry consideration of office or business shall deprive me of the pleasure of our Mistley party? I should be worth but half the Pay-Office indeed, if I could sacrifice the rites of Mistley to any earthly consideration: no, they begin the 25th at dinner—and you and your *Cara Sposa* are expected by,

Her and your faithful humble servant,

RICHARD RIGBY.

As late as October 7th, 1777, the charming Countess Spencer writes to David Garrick from Fontainebleau: "I need not say how much we were charmed with Mistley, the place and reception we met with there were such as you have so often and so enchantingly described." The Prince of Wales and Duke of York were also guests.

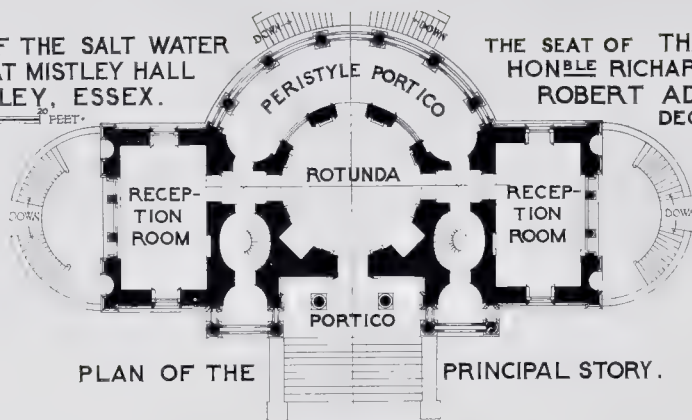
Rigby enjoyed the lucrative post of Paymaster-General until Edmund Burke replaced him in 1782. The reformer courageously enforced the repayment of a large sum of public money,⁷ a demand which threatened Rigby with complete disaster.

A dark shade is imparted to the story at this point by the rumours which connected the finding of this money by Rigby through the agency of an ex-Governor of Madras, who, on returning from

PLANS OF THE SALT WATER
BATHS AT MISTLEY HALL
AT MISTLEY, ESSEX.

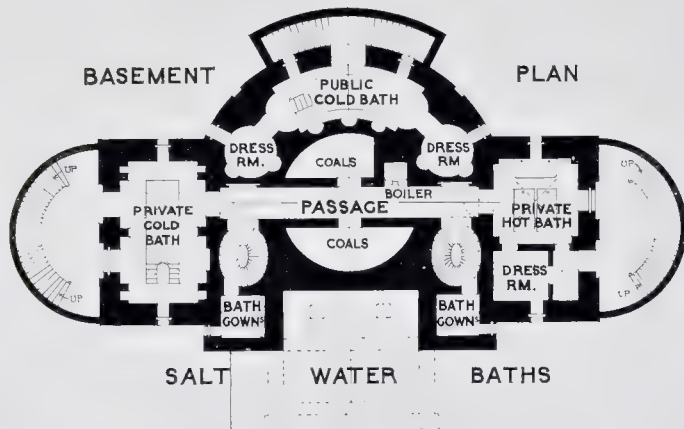
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THE SEAT OF THE RIGHT
HON^{BLE} RICHARD RIGBY.
ROBERT ADAM
DEC. 19, 1774.



PLAN OF THE

PRINCIPAL STORY.

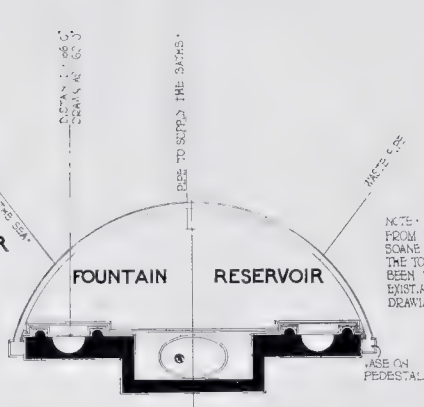


BASEMENT

PLAN

SALT WATER BATHS

PLAN OF A RESERVOIR
SUPPLYING THE SALT
WATER BATHS IN THE
STYLE OF AN ANCIENT
FOUNTAIN.



India, had been threatened with an impeachment, from which, however, he continued to escape. Rigby died on April 28th, 1788; for three years he had been suffering from a biliousness that became dropsical and ended in mortification. He had given up his house in St. James's Place in 1785, and had retired to a house in the Circus at Bath at the suggestion of Dr. Warren and of Sir Wm. Fordyce.

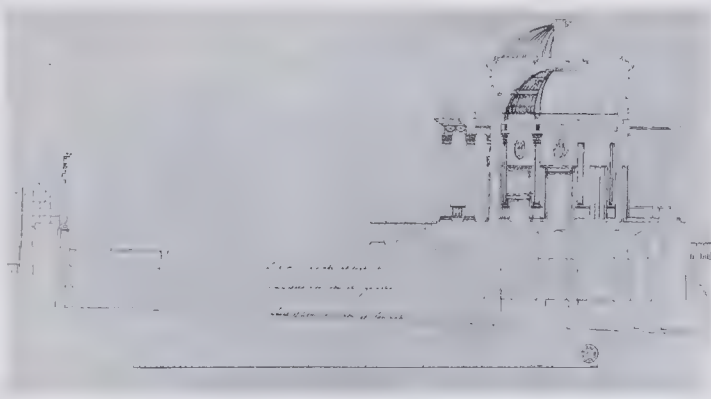
Rigby was never married, but left legacies for illegitimate children. Rumour described his half million estate as "Public Money." A curious passage in the "Authentic Memoir" declares that, though C. J. Fox took part officially in the House of Commons' motion against Rigby, yet he still remained friendly with him outside of politics. Mention is made of the reduced and deranged state of Rigby's affairs. Stress is also laid on "the general tribute of sorrow, as the funeral passed through the County, which displayed an admirable concern for the loss of Superior Worth!"

Rigby's seat, Mistley Hall, situated a mile south of Manningtree, may be described as being on the river Stour between Colchester and Harwich. It was an old manor, the reversion of which was sold by Aubrey de Vere, last Earl of Oxford, to Edward Rigby, the grandfather, in 1680.

His son Richard, of South Sea fortune, came to reside in 1703 and built Mistley Hall, where he died in 1730. The invaluable Walpole stayed there with young Rigby in the summers of the years 1745, 1748 and 1749, and his letters to George Montagu give an idea of Mistley at this period.

Writing from Arlington Street on June 25th, 1745, he says: "I have been near three weeks in Essex, at Mr. Rigby's. . . . It is the charmingest place by nature, and the most trumpery by art, that I ever saw. The house stands on a high hill, on an arm of the sea, which winds itself before two sides of the house. On the right and left, at the very foot of this hill lie two towns; the one of market quality, (Manningtree) and the other (Mistley) with a wharf where ships come up. This last was to have a church, but by a lucky want of religion in the inhabitants, who would not contribute to building a steeple, it remains an absolute antique temple, with a portico, on the very strand. Cross this arm of the sea, you see six churches and charming woody hills in Suffolk. All this parent Nature did for this place; but its godfathers and godmothers, I believe, promised it should renounce all the pomps and vanities of this world, for they have patched up a square house, full of windows, low rooms, and thin walls; piled up walls wherever there was a glimpse of prospect; planted avenues that go nowhere, and dug fishponds where there should be avenues. We had very bad weather the whole time I was there; but however I rode about and sailed."

His host became an expert mariner, and once sailed a yacht from Harwich to London Bridge, winning thereby a wager from Lord Rochford. Four years later, writing to the same correspondent from Mistley on July 5th, 1749, Walpole appears on the more intimate terms of architectural adviser to his promising young friend,⁹ for he says: "You can't imagine how he has improved it! . . . He has demolished all his paternal intrenchments of walls and square gardens, opened lawns, swelled out a bow-window, erected a portico, planted groves, stifled



CROSS SECTION OF THE BATH BUILDING AND OF THE RESERVOIR FOUNTAIN
FOR MISTLEY

From the Adam drawing in the Soane Collection.

ponds, and flounced himself with flowering shrubs and Kent-fences. You may imagine that I have a little hand in all this. Since I came hither, I have projected a colonnade to join his mansion to the offices, have been the death of a tree that intercepted the view of a bridge, for which, too, I have drawn a new white rail, and shall be an absolute travelling Jupiter at Baucis and Philemon's, for I have persuaded him to transform a cottage into a church, by exalting a spire upon the end of it, as Talbot has done."

Apparently, Walpole was there again in the following year also, as he writes to Horace Mann from Strawberry Hill on

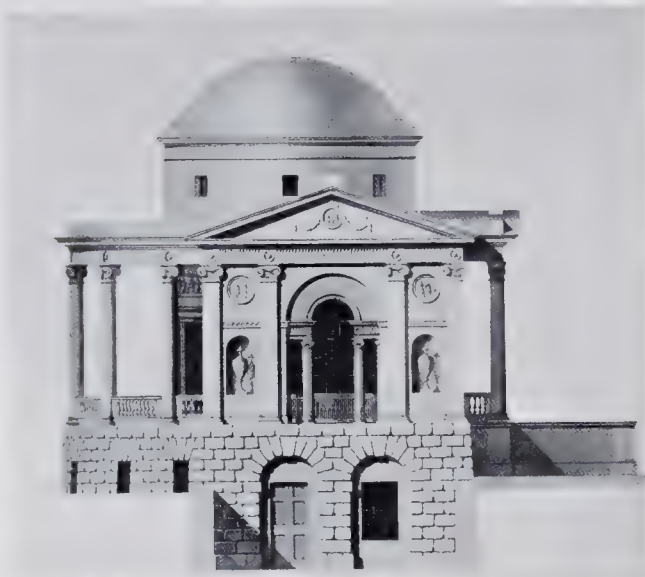
August 2nd, 1750¹⁰: "The dispersed buildings—I mean temples, bridges, etc.—are generally Gothic or Chinese, and give a whimsical air of novelty, that is very pleasing. You would like a drawing-room in the latter style that I fancied and have been executing at Mr. Rigby's in Essex; it has large and very fine Indian landscapes, with a black fret round them, and round the whole

of the entablature of the room, and all the ground or hanging is of pink paper."

The ideas of Walpole were seldom more clearly expressed, and this is probably the clue to a strange pavilion design, in the Adam set of drawings for Mistley, which very possibly is really a measured drawing of one of these earlier structures.

At Norton Court in Kent there was an early Georgian panelled room, with black and white Indian landscapes painted on the large panels, just such as is described above, but in that instance the rails and styles and mouldings of the woodwork were painted green. The blight of politics no doubt separated the allies, and we hear no more of Mistley from Walpole.

Mistley Hall, now pulled down,¹¹ was an Early Georgian brick house very plain in character, and it, no doubt, lost a good deal by Walpole's and Rigby's mischievous raid upon the formal gardens that appear to have surrounded



END ELEVATION OF THE PROPOSED BATH BUILDING AT MISTLEY.

From the Adam drawing in the Soane Collection.



LODGE AT MISTLEY AS BUILT.

Robert Adam, architect, 1782.

it. In 1777 Robert Adam was asked by Rigby, now a successful and wealthy politician, to impart the "elegance" of the new age to the paternal house by a pilaster and pediment treatment in Adam's characteristic manner. Adam had, years before, treated in this way the Pay Office in Whitehall, which formerly stood opposite the Admiralty, for Rigby and the Board. At Mistley it is possible that his scheme was not carried out, but certainly there must have been internal decorations and furniture by Adam, for which drawings were made in the following year. The authentic memoir¹² says that Rigby added a wing commanding the Stour, containing the drawing and eating-room, but no date or name of any architect is given. "He built the beautiful church on the banks of the river Stour, which Mr. Adam contrived so as to make a very striking central object from the hall. On the right of this Mr. Rigby formed a most spacious quay and store house, making Mistley one of the most complete little towns as well as seaport in the Kingdom."

Adam also made a large scale drawing for an entrance screen with an archway, two side doors and twin lodges, the whole extent being 84ft. This was in 1781, the drawing bearing the significant note, "Not delivered till March,

1782." This scheme is unlikely to have been carried out, but there are two lodges of white brick with stone dressings, quite of an Adam character, which exist, but are disused, and these probably belong to a reduced version of the above scheme being made at about the same date.

Previously, in 1774, Robert Adam had prepared the charming and characteristic design, now illustrated, for a sea bathing pavilion, the site of which can, I think, be located on the present quay, just below a brick pedimented inn, which it was probably intended to pull down.

Morant's "Essex"¹³ (1768) says: "At (Mistley) Thorn the late Richard Rigby, Esq.;

(father of the present gentleman, who is well known in the political world), built a village of about 30 brick houses, convenient for tradesmen, and well inhabited. He also built several Granaries, Warehouses, a large Malting office; and made good Quays and Coal-yards (and there is now a large trade carried on there). The new Church stands at the Thorn; and was consecrated by the Bishop of London the 6th June, 1735. It is a neat edifice. In the tower are five bells."

At Mistley the earlier Georgian character appears in the existing warehouse adjoining the dock. A glimpse of the angle of this structure can be seen in the perspective view of the remarkable church which Adam in 1776 evoked out of the "neat edifice," thanks to some ingenious additions and new architectural features.

Unfortunately, this Adam church has fallen a victim to Gothic revival prejudices, which, destroying an interesting monument, have produced in exchange a pattern of that period which



ELEVATION OF ONE END OF THE CHURCH AT MISTLEY.

Robert Adam, architect, 1776. John Roberts incidit. Published 1779.

very few to-day would trouble to look at. Fortunately, the two Adam towers, east and west, escaped, possibly as useful landmarks from the river, and as twin features they balance and support each other in a very effective fashion.

The detail is remarkably good and the composition is very happy. Built of brick, the columns and entablatures are of stone, the wall surfaces are stuccoed, but the entire turret of each tower is of masonry with a lead cupola.

A semicircular fanlight remains, which was the chancel window. It will be seen that, by the use of some of the other columns, etc., from the parts taken down, the towers have been completed on the inner faces, so as to be the same all round.

The ends of the plateau on which the church stood are rounded, and the ground falls at the back, giving a good base to the church. The position is still a very fine one in relation to the approaching roads, which, as will be seen from the site plan, have been greatly altered by the advent of the railway. The proposed bathing pavilion would have formed a centre to Mistley from the sea, or estuary, front, and have presented a very attractive appearance from the water.



ONE OF THE REMAINING TOWERS OF THE CHURCH AT MISTLEY.



SECTION THROUGH THE CHURCH AT MISTLEY FROM EAST TO WEST.

Robert Adam, architect, 1776. John Roberts incidit. Published 1779.

The existing circular basin, which stands on the site of the proposed reservoir for the bath, is, apparently, of Adam construction, but the lower fountain, shown in his design, only exists in the form of a rough arch turned over a lion's head. Adam's design was clearly reminiscent of the many delightful wall-fountains of Italy.

A foolish painted swan sails on the miniature pond, which is now interesting only as a guide in fixing the probable position of Adam's intended bathing pavilion.

There are very pleasant sea breezes at Mistley, and though the aspect is north-east, the higher ground to the east, rising rapidly to a high cliff as you ascend towards Harwich, affords some protection and conveys the idea of a snug little pleasure resort nestling in a cove.

Mistley may well have seemed a charming place to the distinguished visitors who strolled across the park from the Hall to the sea front that existed before the Harwich branch railway had cut across and entirely altered the locale. Hemmed in between river and rails, while restricted by the high cliff on the east, Mistley has had little chance to expand, and thus it is still possible mentally to eliminate the later additions of the nineteenth century and to form a very fair idea of this unique little watering place of the eighteenth century as it was in the heyday of Richard Rigby, Horace Walpole and Robert Adam.



THE TWIN TOWERS, AS EXISTING AFTER THE DEMOLITION OF THE BODY OF THE CHURCH.

NOTES TO CHAPTER XXV.

¹ "Historical Memoirs of my own Time," by Sir N. W. Wraxall, Bt. Edited by Richard Askham, 8vo, London, 1904 (reprint first edition in 2 Vols., 1815), pages 331-2

² Rigby's extravagance was habitual. In 1756 the Duke of Bedford lent him money, and in 1771 forgave his debts with a legacy of £5,000 as well. At his father's death the rent roll of Mistley was £1,000, and at his own £5,000 a year. The influence acquired by Rigby in Ireland enabled him to gratify his patron by securing his election as Chancellor of Dublin.

³ Lines by H. Fox. Lord Holland. Privately printed broadsheet given in Jesse, "Selwyn Correspondence," Vol. II, page 162.

⁴ Walpole "Memoirs," Vol. I, page 157

⁵ See account of Shelburne in the chapter on Bowood

⁶ D. G. Correspondence, Vol. I, page 304, and Vol. II, page 275

⁷ As the balances lent on mortgages to important people could not be called in, Rigby agreed to pay by instalments with 5 per cent. interest, which cost him £10,000. "Memoir and Character," 1788, price 1s.

⁸ H. W. Letters, Vol. II, page 107.

⁹ H. W. Letters, Vol. II, page 394.

¹⁰ H. W. Letters, Vol. III, page 4

¹¹ The Great Eastern Railway line to Harwich cuts across the former park. The block plan I give has been corrected by the aid of a map, drawn before the railway was made, kindly lent by Mr. H. Wilmer, F.S.A., chief engineer of the line.

¹² "Memoir and Character of the late Right Hon. Richard Rigby," 1788, price 1s. A whitewashing pamphlet which praises "his strong manly talents and winning address."

¹³ Vol. I, page 462. Morant, Philip, "History & Antiquities of the County of Essex," 2 Vols. folio, London, 1768. Words in parentheses not in first edition.

PART IV. CHAPTER XXVI.

SALTRAM, DEVONSHIRE, THE SEAT OF THE EARL OF MORLEY; AND
MAMHEAD, DEVONSHIRE, THE SEAT OF THE EARL OF LISBURN.

SALTRAM.

THE SEAT OF THE EARL OF MORLEY.

AT the beginning of the eighteenth century Lady Catherine Parker, daughter of John, Earl Paulet, Secretary of State for Queen Anne, transferred the family residence from Boringdon to Saltram. A small residence was there enlarged by her with a view to its preservation as a jointure house. To-day this house has grown into one of the largest mansions in the county, measuring about 135ft. on the south and east and 170ft. on the west. Saltram enjoys a beautiful situation and wide prospects over the sea and the harbour. Plymouth Sound, the town, citadel and Mount Edgecumbe are all comprised in the vista. Gilpin's description of Saltram reads: "It is Mount Edgecomb in miniature; being situated on a small peninsula, and surrounded, not indeed by the sea, but by a considerable creek." Boringdon is five miles east from Plympton St. Mary, and the fourteenth century house is now a farm.

John Parker of North Molton married, in 1725, Catherine, daughter of John, Earl Paulet, and, on his death in 1768, was succeeded by his eldest son, also John Parker, who ultimately became Lord Boringdon. He was M.P. for the County of Devon and was twice married, the first time, in 1764, to Frances, daughter of John Hort, Archbishop of Tuam, and the second, five years later, to Theresa, daughter of Thomas, first Lord Grantham. In 1784 he was created Baron Boringdon of Boringdon, Devon, and, dying in 1788, was succeeded by his eldest son, born in 1772, of the second marriage. This son in 1815 became first Earl of Morley.

There was, therefore, a minority of five years dating from 1788, an event which was not without its effect on the architectural development of Saltram. The Royal visit, described later, occurred during this minority, and mention is made of one of his guardians, Mr. Robinson of Sion Hill, a political personage with whom Robert Adam was well acquainted, and for whom he had made various designs.

For Saltram Robert Adam, in September, 1779, prepared a large scheme of alterations to the already existing house. The main feature was to be a circular dining-room of 32ft.



DOORWAY IN THE HALL AT SALTRAM.

PLAN OF A HOUSE AND OFFICES NEAR SALTRAM DEVONSHIRE
FOR JOHN PARKER
ROBERT ADAM ARCHT 1779



PLAN OF THE PRINCIPAL STORY



The existing circular basin, which stands on the site of the proposed reservoir for the bath, is, apparently, of Adam construction, but the lower fountain, shown in his design, only exists in the form of a rough arch turned over a lion's head. Adam's design was clearly reminiscent of the many delightful wall-fountains of Italy.

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THE TWIN TOWERS, AS EXISTING AFTER THE DEMOLITION OF THE BODY OF THE CHURCH.

FOR JOHN PARKER, ESQ

This architectural drawing illustrates a cross-section of the Temple of Isis at Philae. The temple complex is shown with various rooms and a large central archway. The drawing includes a plan view of the temple complex, showing the layout of the various rooms and the central archway. The plan view shows the temple complex with various rooms and a large central archway. The drawing includes a plan view of the temple complex, showing the layout of the various rooms and the central archway.



10 5 0 10 20

SCALE OF FEET.

REMARK DET A 13

comprised a model kitchen court, and it will be noticed that the offices are remarkably complete for that period. The whole scheme displays Robert Adam's effective grasp of the difficult subject of house planning.

In 1779, at the time of the proposed attack on Plymouth by the French and Spanish fleets, C. J. Fox posted to Saltram, John Jervis, of the *Foudroyant*, being a personal friend with whom he hoped to be in the battle. The fleets, however, were dispersed by a storm. John Parker was at this time a county member in the Whig interest.

In August, 1789, the King and Queen came to Saltram on a visit from Weymouth, where they were staying after the King's recovery, which had taken place in February of that year. The authoress of "Evelina," not yet liberated from her five years' captivity, was in the train of Royal attendants, and from her Diary we get a glimpse of Saltram at this period.¹

"The house is one of the most magnificent in the kingdom. It accomodated us all, even to every footman, without by any means filling the whole. The state apartments on the ground floor are superb; hung with crimson damask, and ornamented with pictures, some few of the Spanish school, the rest by Sir Joshua Reynolds, Angelica, and some few by other artists. Its view is noble; it extends to Plymouth, Mount-Edgcombe, and the neighbouring fine country. The sea at times fills up a part of the domain almost close to the house, and then its prospect is complete. I had a sweet parlour allotted me, with the far most beautiful view of any, on the ground floor, and opening upon the state apartments, with a library for the next room to it. It is a very superb room in its fitting up."

Apparently, this would be the Adam room illustrated, as it lies between the library and the suite of rooms forming the south front. Miss Burney adds, "Lord Borringdon, the owner, is a minor. Mr. Robinson, who married Miss Harris, is one of his maternal uncles, and one of his guardians." This minority seems to explain the cessation of the work projected by the Adam plans.

"I spent the time (August 18th) very serenely in my favourite wood, which abounds in seats of all sorts; and then I took a fountain pen, and wrote my rough journal for copying to my dear Sorelle." Miss Burney left with the Royal Party on August 27th.

Two other schemes for the grounds, a "Triumphal Arch" and an "Entrance Lodge," are also among Adam's designs. The former design is dated 1782, and would thus appear to determine the point at which the work ceased.

The archway, 20ft. high, with a span of 12ft., is flanked by coupled Doric columns, 2ft. 4ins. in diameter, decorating the piers, which are 8ft. wide. The height is 27ft. to the top of the entablature, with an attic of 4ft. 6ins.

Breadth is given to the design by two screen walls of 14ft., ranging with the impost of the archway; these are terminated by wide piers of 7ft., carrying recumbent lions. The doorways pierce the screen walls, evidently for footway entrance to the park; the design is much quieter than many of the other designs in the same volume for similar purposes. Adam only once or twice rose to the level of his first work, the Admiralty screen, which is a model of such structures. His ambitious designs for Hyde Park Corner fortunately never came off, for, as designs on paper, they will bear no comparison with Decimus Burton's masterpiece. Actual execution, however, in such instances brought Robert's refining taste into play and secured the elimination of any crude and irresponsible elements in the first idea.

The entrance lodge design for Saltram also comprises a gateway. It is effective and quiet, as will be seen by the drawing given here; on the same sheet will be found an alternative, where the "tea caddies" are proposed to be octagonal.

Apparently, John Parker had a house in Sackville Street, as there is a coloured design for a ceiling based on a large octagon; but there is nothing to show whether it was ever carried out. It is a Manocchi drawing by its style.

Before leaving Saltram a tribute is due to the great interest of the pictures from an artistic and a historical point of view. A Correggio, which formerly belonged to Sir Joshua Reynolds, has a personal interest. Everyone remembers how, when amateurs and others, possibly critics, "talk'd of their Raphaels, Correggios, and stuff, He shifted his trumpet and only took snuff"²—unlike poor outspoken Richard Wilson, who could not refrain from slaughtering the Amalekites. Here at Saltram there is a Wilson landscape on the staircase.

In the great drawing-room is the Bolingbroke family by Vandyke, a group of nine figures. A Bacchanalian subject by Titian was also bought from Sir Joshua Reynolds, who, in fact, formed the gallery for Mr. Parker. Reynolds seems to have had a hand in the extensive smuggling of old masters from Italy to England at this period. A picture of interest by Reynolds is a portrait of the Marquess of Lansdowne. Sir T. Parker by C. Jansen is another portrait of similar personal value. When Turner stayed at Saltram he was more interested in the scenery than in the old masters. The founder of the new school would not have much use for Zuccarelli landscapes. When Turner's travelling companion drew his attention to a bedroom at Saltram hung with works by Angelica Kauffmann he curtly dismissed it as "a Seraglio."

MAMHEAD, NEAR EXMOUTH.

THE SEAT OF THE EARL OF LISBURNE.

MAMHEAD was begun by Sir Peter Ball, a loyalist who died in 1680 at the age of eighty-two. He had been attorney to Henrietta Maria; previously he had been Recorder at Exeter at the age of thirty-four. The house was completed by his son, W. Ball: Thomas Ball made the plantations with trees brought from the Continent. He died in 1749, and Mamhead was bequeathed to Thomas Hussey Aprice, who sold it to Joseph Gascoigne Nightingale. By the marriage of his only daughter, Elizabeth Nightingale, in 1754, with the Hon. Wilmot Vaughan, afterwards fourth viscount and first Earl of Lisburne, it passed to the present family.

Gilpin,³ in his tour of 1798, left the great Exeter Road at Chudleigh in order to see Mamhead, but, unfortunately, he only describes the view from Haldown Hill, and says he had no time to examine the house.

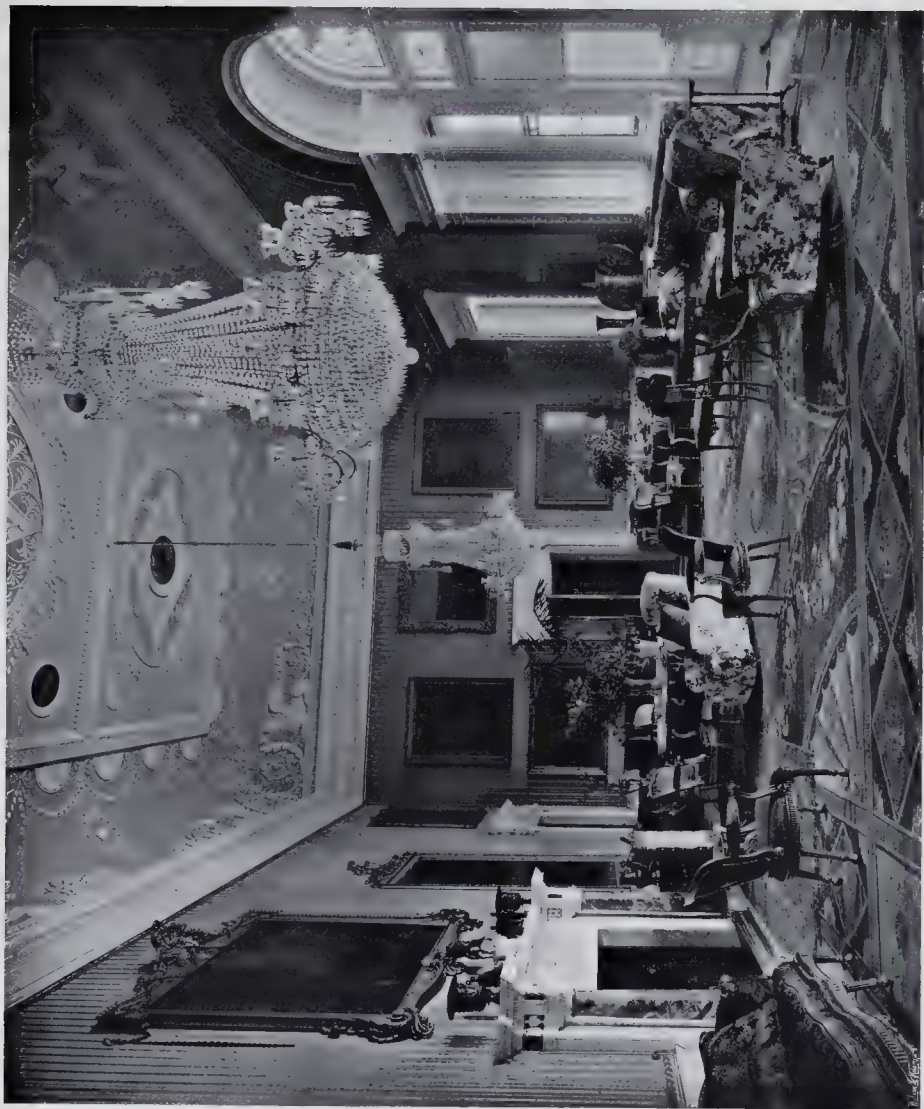
Robert Adam's connection with this fine seat in Devonshire, which he describes as that of the Right Honourable Lord Viscount Lisburne, appears to have begun in 1769, when he made the designs, now preserved in the Soane Collection, for the ceilings of the dining-room, drawing-room and library. Evidently these designs were for the then existing house, and we may assume that they were actually carried out.

Later on, in May, 1777, he prepared an extensive scheme for remodelling this older house. In the interval—that is, in 1774—he had drawn out schemes for an entirely new house which never materialised. The plan of this proposed new Mamhead is of some interest, as it exhibits Adam's idea for a large house at this period of his career. It has been redrawn from his drawings, which are evidently only office copies. The more elaborately finished drawings were doubtless sent to the client, and are thus, as in so many other instances, wanting in the Soane Collection.

The north-east façade, which is now illustrated, gives an idea of the free type of classic favoured by Adam, the whole composition being characteristic of his method. The other front, that which faces towards the south-west, forms a very simple and plain group. The elevation for this façade, however, only exists in a blocked-out form, and the design has, in addition, been further obscured by very heavy and black shadows on the drawing.

The main feature of the plan for Mamhead is a great library, extending to 64ft., planned in relation to some smaller reception rooms, and to a private bedroom suite, all on the same floor. It seems almost a bachelor's scheme, particularly as no lady's bed or dressing-room is marked on the plan. The house plan is, moreover, devoid of the characteristics of a family residence. Whatever the work may have been that Adam actually carried out at the older house, apart from this rebuilding scheme, it does not appear to have escaped the destructive rage of the following generation, as I am informed by the present owner that in 1830, at great expense, the house was practically rebuilt.⁴

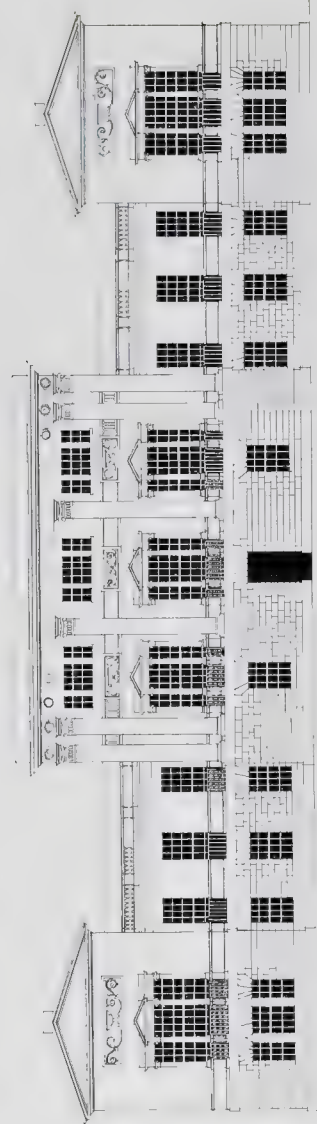
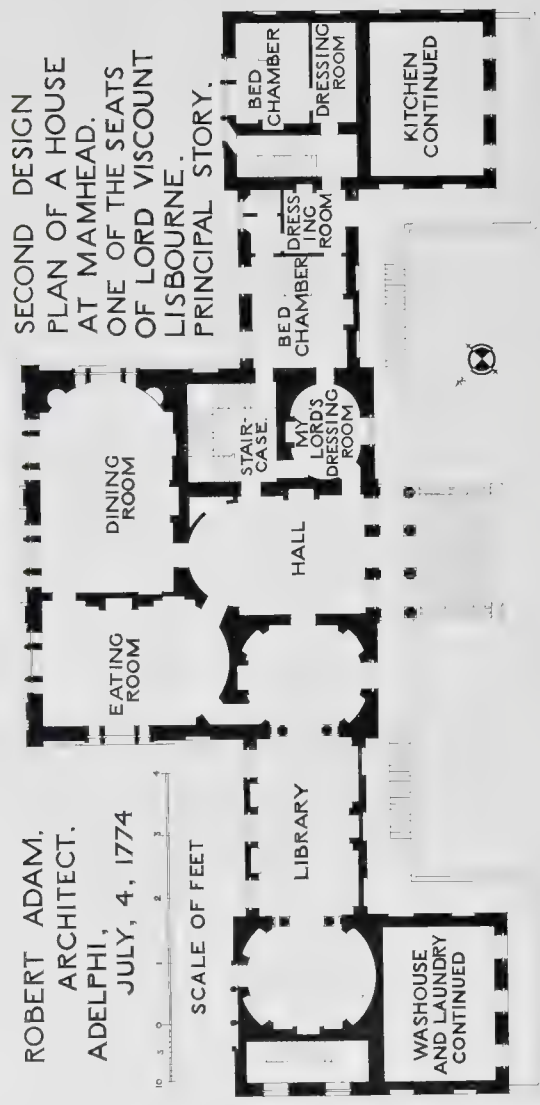
The Adam ceilings for Mamhead, dated 1769, belong to the earlier Shardeloes group. The dining-room design shows this early bold manner, with its great loops of vine foliage dependent from a large oval. Occupying the space within the four main loops are suspended baskets of flowers, somewhat realistic in treatment.



THE DRAWING-ROOM AT SALTRAM.
 "For Mr. John Parker. Robert Adam, Architect, 1768." Ceiling design 1768. Cove in pink, flat in green with segments pink, grounds to inserted pictures bright blue. Carpet design date 1769. Colours: brilliant red border bands with yellow lines, chocolate ground, green centre and other lozenges, blue corner squares with pink paterae, swags green and pink. Adam shows pictures inserted in walls without frames, and his chimneypiece is different. Centre window has been altered as door.

ROBERT ADAM.
ARCHITECT.
ADELPHI,
JULY, 4, 1774

SCALE OF FEET
10 9 8 7 6 5 4 3 2 1



ELEVATION OF NORTH-EAST FRONT -



THE INTENDED LIBRARY AT SALTRAM.

Pilastered bookcases shown either side of fireplace and on wall piers. Walls green, woodwork white. Ceiling design and chimneypiece, "Robert Adam, 1768." Carpet drawing has not been preserved. "Vase and pedestal for the Sideboard at Saltram, 22 Nov. 1785," in green with white relief.

There are two features composed of pan pipes and lyres of the type that can be seen at St. Paul's, Walden. The library ceiling is quite different, more architectural in character, and introduces a set of panels, niche-like in appearance.

There is a rough sketch, in Vol. III of the "Sketches," inscribed "for Lord Lisburne's Dining Room," which is quite different to these more finished drawings. It does not appear whether it was for Mamhead or not, and there is no date.

There is a drawing for a chimneypiece in the hall quite unfinished, but dated 1780. It shows two columns, over which are vases in the frieze, the intermediate link being bulls' heads and swags. A design for a garden seat of the alcove type bears no date, but a sham ruin devised for a spring of water belongs to November, 1776. It is a Late Roman archway, with Doric columns and pilasters, forming a frontispiece to a recessed seat.

Among the collection of designs for plate and metal work are three drawings, cleverly handled in a free, rough style, and of the actual size, for a silver *épergne*. One of the three is markedly superior to the other two, which are handicapped by the idea of a heavy umbrella-like canopy arching off from a central stem. There is no indication whether or not this fine piece of plate was ever made.

Gilly Williams¹ writes to George Selwyn at Paris, December 16th, 1768: "Lord Lisburne has taken an excellent house in Grosvenor Square and will give dinners," for which purpose the Adam centrepiece would have been quite as significant as the Pagoda, or palm tree, of Colonel Newcome, in the days when he was upholding the foundering ship of that Indian company, of which he had so fatally been induced to become a director.

At the dinner of the Royal Academy on St. George's Day, 1771, Lord Lisburne, who was sitting next to Oliver Goldsmith, asked him why he did not write more poetry. The poet's reply was, "My Lord, by courting the Muses I shall starve; but by my other labours I eat, drink, have good clothes, and enjoy the luxuries of life." In this, as his history proves, there was more than a trace of characteristic Irish humour.

NOTES TO CHAPTER XXVI.

¹ *Diary and Letters of Madame D'Arblay*, edited by her niece, 7 vols., 8vo, London, 1842, Vol. v, page 50, August 15th, 1789.

² Goldsmith's "Retaliation" (1773-74).

³ "Observations on the Western Parts of England." William Gilpin, M.A., pages 245-8. He dates his visit, "day of news of battle of Lexington."

⁴ Mr. Eastlake's "History of the Gothic Revival, 1872." He gives Mamhead as an early specimen by Salvin, begun 1828 for Robert Newman.

⁵ Jesse Selwyn Correspondence, Vol. II, page 111.

PART IV CHAPTER XXVII.

BRASTED, NEAR SEVENOAKS, KENT.

THE COUNTRY HOUSE OF A ROYAL PHYSICIAN IN THE EIGHTEENTH CENTURY.

DR. TURTON'S HOUSE AT BRASTED, KENT.

FEW things in visiting the life scenes of former generations excite greater interest than the standard of convenience and comfort of our forefathers. It seems to us a mystery how they could have lived out their lives as easily and merrily as we know is, on the average, the cheerful habit of the majority of mankind in each succeeding generation.

Sir Walter Scott, writing in a "stuffy" age, as his particular period is commonly characterised nowadays, warns his readers that the fair Rowena must have been miserable with the draughts that shook the arras hangings in the bedchamber of her Gothic castle. This is a sentiment truly impossible now, when the average bedroom is apt to be flung open to all the winds that blow. We are, perhaps, nearer to-day to the outdoor habit of those earlier ages than at any time during the past four centuries.

Considerable interest may therefore be attached to the house building of the Royal Physician of George III. Here, at any rate, we ought to find the standard of health and convenience at its highest development in the closing years of the eighteenth century.

John Turton had a very successful medical career. Born on November 15th, 1735, he was the son of J. T. Turton (1700-54), Physician of Wolverhampton and London,¹ who married in 1734 Dorothy, only surviving daughter of Gregory Hickman.² To her Doctor Johnson addressed some verses:

TO MISS HICKMAN, PLAYING ON THE
SPINNET.

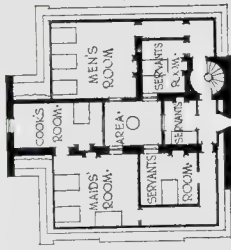
Bright Stella form'd for universal reign,
Too well you know to keep the slaves you
gain;
When in your eyes resistless lightnings
play,
Aw'd into love our conquer'd hearts obey,
And yield reluctant to despotick sway:
But when your music soothes the raging
pain,
We bid propitious Heav'n prolong your
reign,
We bless the tyrant, and we hug the
chain.

The boy was entered at Queen's College, Oxford, on October 23rd, 1752, took his B.A. in 1756, won a further degree in 1759, and in September,

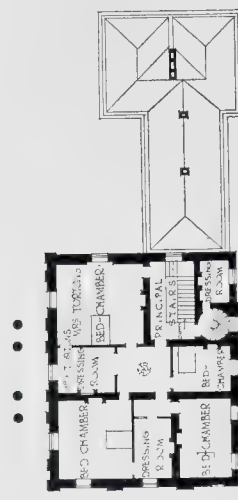


THE ENTRANCE PORCH.
Woodwork, door and windows altered.

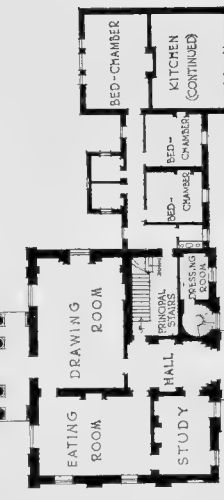
PLANS OF A HOUSE
FOR DR. TURTON
AT BRASTED IN KENT.
ROBERT ADAM ARCHT 1784.



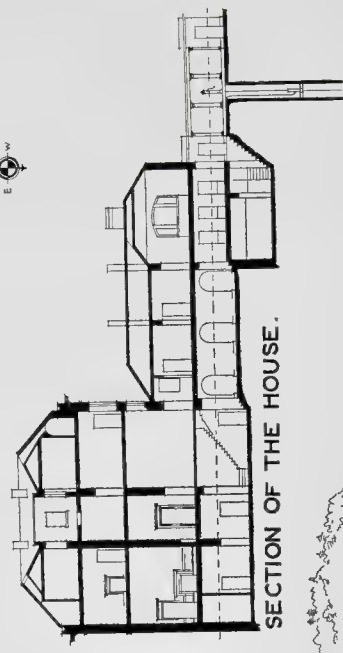
PLAN OF ATTIC STOREY.



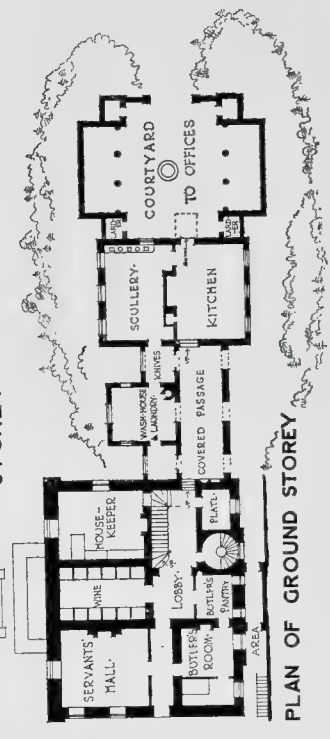
PLAN BED-CHAMBER STOREY.



PLAN PRINCIPAL STOREY



SECTION OF THE HOUSE.



PLAN OF GROUND STOREY

1761, obtained a Radcliffe Travelling Fellowship, which took him to study medicine at Leyden. By the end of 1762 he was M.B. at his college. He was elected F.R.S. in 1763, and took his M.D. in February, 1767, and joined the College of Physicians in the same year. This must have represented a very thorough course of study for the period, and it is not surprising that he was appointed Physician to the Queen's Household in 1771, Physician in Ordinary to the Queen, 1782, and to the King and Prince of Wales in 1797.

From the correspondence³ of David Garrick we get glimpses of Doctor Turton. Signor Joseph Baretti writes to the famous actor from Venice on July 10th, 1764. "Countess Bujovick, the lady who told me of her miraculous remedy against the sciatica, has been out of town these three weeks, and I know not when she will be back again. But if I recollect well, the plaster is made with some Venetian soap and the yolk of an egg, well mixed together, applied to the painful part on a bit of blue paper."

Four days later he continues the subject: "as to the soap-plaister, I find Mr. Turton is not against it, and Mr. Righellini approved of it too. Nay, Turton says, that soap in sciatical complaints is set down as a good remedy in an English Dispensary."

The physician showed his care for the actor, as well as for his wife, who was the sufferer from the pains of sciatica, as the former writes on September 15th from Munich to Mr. Arden:



THE PORTICO ON THE GARDEN FRONT. ROOF ALTERED.

"By the greatest good luck Turton was our fellow-traveller to this place, and would not stir from me till his great care had made me able to pursue my journey to Augsburg, which we intend to do tomorrow, when he will turn off for Ratisbon and to Vienna."

Mr. Greville was British Resident at Munich, and in August two years later the Rev. Thomas Kennedy, a Roman Catholic priest, who enjoyed his protection, writes to David Garrick⁴ a letter which shows that strong souls existed in those vapourish days, patients who could "throw physic to the dogs." "I have heard nothing from our good friend Mr. Turton, since he left us; I am afraid he will have much ado to bring his bones back to England, his constitution being so broke. I am really sorry for it, for I love him, and he deserves to be beloved as a learned and worthy gentleman; the only fault I find in him is that he hath too much faith in physic, and thereby I am afraid he will ruin the remainder of his health by making too much use of it. The more I see and experience in this world, the more I am confirmed that medicine can do a great deal of hurt, but little good, except accidentally; and that is the reason I make no use of it, and choose rather to die a natural death, than be killed by art."

The friendship with Garrick continued very close, as on May 19th, 1768, we have a letter⁵ which serves also to illustrate the hospitalities of Kenwood. "Lord and Lady Mansfield send

their compliments to Doctor Turton, and desire that he would engage Mr. and Mrs. Garrick to name some day next week to do them the favour to dine with them at Kenwood ; Lady Mansfield



DETAIL OF THE PORTICO ON THE GARDEN FRONT.

would have called upon Mrs. Garrick to have asked her herself, but not being sure of finding her, thought this the more certain way."

In April, 1774, Turton was called in at what proved to be Oliver Goldsmith's deathbed. The poet had been a bad patient, and, in defiance of his own doctor's distinct veto, had dosed himself with the famous quack remedy of the time, those "James's powders," of which there is a constantly recurring mention in Walpole's letters. The proprietor, Francis Newberry, of this widely sold medicine was so uneasy at the poet's death that he caused a pamphlet to be written on the subject. Turton seems to have had the insight to discern that nervous depression, due to the inextricable financial difficulties⁶ of the unhappy poet, lay at the back of his illness. "Is your mind at ease?" "No, it is not," was the unhappy response. It was then too late to save the literary genius of the age.

Horace Walpole has an allusion to the fashionable doctor, which suggests that in the age of port the accompanying gout formed the basis of his practice. Writing to the Rev. W. Cole from Berkeley Square, January 27th, 1782,⁷ he describes the malady of that generation. "For these three weeks I have had the gout in my left elbow and hand, and can yet but just bear to lay the latter on the paper while I write with the other. However, this is no complaint ; for it is the shortest fit I have had these sixteen years, and with trifling pain : therefore, as the fits decrease, it does ample honour to my bootikins, regimen, and method. Next to the bootikins, I ascribe much credit to a diet-drink of dock roots, of which Dr. Turton asked me for the receipt, as the best he had ever seen, and which I will send you if you please. It came from an old physician at Richmond, who did amazing service with it in inveterate scurvies, the parents, or ancestors at least, I believe, of all gout. Your fit I hope is quite gone."

There is something, perhaps, of the eighteenth century bedside manner about this courtly interest in dock roots !

About 1784 the doctor, who had amassed a large fortune, felt the need of country retirement. His house building at Brasted, in the Sevenoaks district of Kent, commences in August of that year, according to the only date on the various sets of plans, prepared for him by the most eminent house builder of the day, Robert Adam.

A curious tradition attaches to his popularity with George III, to the effect that his country retreat, an upstanding cube of masonry, with a fine portico on its southern face, would have had wings on both sides, had not his Royal patient proposed himself as a future guest. By the legend, the terrified doctor incontinently abandoned the wings, and assured the King that his house was too humble an abode for Royalty. The only possible explanation of this myth may be found,

perhaps, in the fact that Adam's first design for the house was much larger—80ft. in extent instead of only 55ft. It will be clear from the plans given that no such wings to the present house, as the tale implies, were ever intended. The element of truth in the tradition no doubt derives from this abandoned first and larger scheme.

That George III took an interest in his doctor's house-building is shown by another tradition, that the King presented to him the old turret striking clock of the Horse Guards, which was set up in the stable buildings at Brasted.

Dr. Turton purchased the property from Lord Frederick Campbell, and pulled down some older house on the site where the stables and kitchen now stand. Adam was evidently pleased with the romantic possibilities of a glen-like footpath which passes through the hilly slopes that border upon the main vista southwards. He made a sketch, now reproduced, for an interesting timber trestle bridge across this glen, setting off his design with landscape surroundings, in the style which we now associate with the name of Gainsborough. The actual bridge erected is of rough stone, built as in ruin, thus achieving a favourite ideal of that age, however strange such a fancy may now appear to us. The tablet is cut in Roman letters:

J. T.
Anno Mundi.
MDCCXCVI.

so that it must have been completed after Adam's death in 1792.

Dr. Turton lived here till his decease on April 14th, 1806, and is buried in the Parish Church. His wife was Mary, daughter and co-heir of Joseph Kitchingham of Balk Hall, near Thirsk. On her death in January, 1810, the Turton real property amounted to £9,000 a year, with £60,000 in the Funds. It descended to a relative who assumed the name of Turton.

The house is constructed of sandstone, brought from Tunbridge Wells, with courses about 15ins. high, and the portico columns are thus built up in small drums. The masonry is of a



DETAIL OF THE ENTABLATURE, ADAM DECORATION AND FLUTING.

pleasant cream and white tone of colour, with yellow markings, and the ornamental detail is surprisingly well preserved. This is due largely to the bold overhang of the cornice. The contrast of the fluting of the frieze on the main body of the house, with the graceful flowing lines reserved for the projections, is very well thought out. The idea of the tall portico was that of a terminal to be seen at the end of a narrow vista of trees. This effect, however, no longer exists, as the inner line of trees has been cut out. It is remarkable that the

Ionic caps of the portico are disposed Romanwise on the angles, instead of showing baluster returns according to the Greek method usual with Adam. The roof of the main building has been

raised and the original low wing of the office block, which Adam had contrived to sink and plant out, has been built up and transformed into a large addition to the original house.

The interior has also been opened out and a new staircase built, for the attraction of the spot has been found to justify a large house where, in the eighteenth century, only a small retreat was desired. It is precisely as a small house of the eighteenth century period that the scheme interests us to-day. It shows how far domestic comfort had progressed, and what a Royal physician and architect thought was adequate in the way of bedrooms for family and servants respectively. The planning of the kitchen offices in particular is, in fact, well above the average of that period, and the various plans prepared and modified show that it was all very carefully devised.

Most of Adam's thought in the interior decoration was bestowed upon the drawing-room. The overdoors are from a design of his, but the existing painted figures are a subsequent insertion.

Modifications in the decoration were made in particular when Prince Louis Bonaparte, afterwards Napoleon III, was tenant, about 1840, at the time when his Boulogne escapade was in contemplation.

The late William Tipping made the extensive additions of about 1871, when he also remodelled the garden on formal lines. Old photographs of 1863, kindly lent me by Mr. H. Avray Tipping, F.S.A., show the original roofing and sash windows and also a general agreement with Adam's plans, except that one storey had already been added to the original office block.

In 1786 Robert Adam made a design for the entrance and lodges, but these no longer exist. Brasted is now in the possession of Mr. Leslie Urquhart, to whom I am indebted for permission to take these photographs.



DOORWAY AND OVERDOOR IN
THE DRAWING-ROOM.

NOTES TO CHAPTER XXVII.

¹ Some authorities give Adelphi Street. Perhaps a confusion, as, apparently, a house in the Adelphi was allotted later on to J. Turton. See Craddock's *Memoirs*, 1828, page 97. He states that "Lord Mansfield considered John Turton the ablest of all our physicians."

² Lord Charlemont married Miss Hickman, daughter of Robert Hickman of County Clare, in July, 1768. A family related to Lord Windsor.

³ David Garrick Correspondence, Vol. 1, pages 172, 173, 175.

⁴ David Garrick Correspondence, Vol. 1, page 218.

⁵ David Garrick Correspondence, Vol. 1, page 301.

⁶ In the most recent life of Goldsmith it is argued with apparent plausibility, that, with ordinary method and application, the literary work in hand would, at the promised rates of payment, have cleared off all the poet's debts. See Frank Frankfort Moore's "Life of Oliver Goldsmith," 8vo., London, 1910.

⁷ H. W. Letters, Vol. xii, page 150.

PART IV. CHAPTER XXVIII.

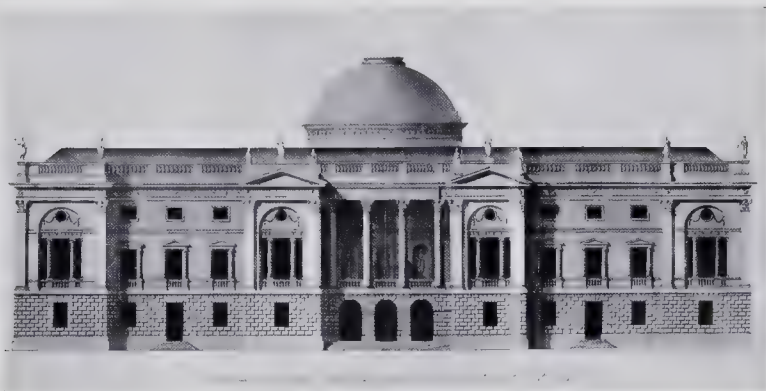
CAMBRIDGE.

TWO DESIGNS FOR PROPOSED WORK AT CAMBRIDGE BY ROBERT ADAM, BETWEEN 1784 AND 1789.

PROPOSALS FOR THE COMPLETION OF KING'S COLLEGE AND OF THE PUBLIC BUILDINGS.

TO reveal Robert Adam in direct contact with the work of the robustious James Gibbs should have the interest that might be derived for witnessing an encounter between a battle cruiser and a dreadnought, for as a classical architect Gibbs was even more fully armed in all the points of the law of "Palladio and the Ancients" than even Sir William Chambers himself. James Gibbs, in fact, may almost be taken as the chief of that school which the greatly daring Robert had set himself to revolutionise.

As Adam has been made to suffer unduly owing to an occasional and probably temperamental outspokenness, it may be as well to point out that Gwynn, in his "London and Westminster



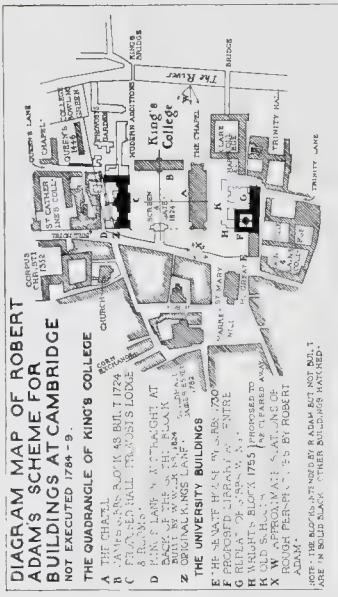
DESIGN OF A FRONT FOR THE SOUTH SIDE OF THE QUADRANGLE OF KING'S COLLEGE, CAMBRIDGE.

By Robert Adam, 1784.

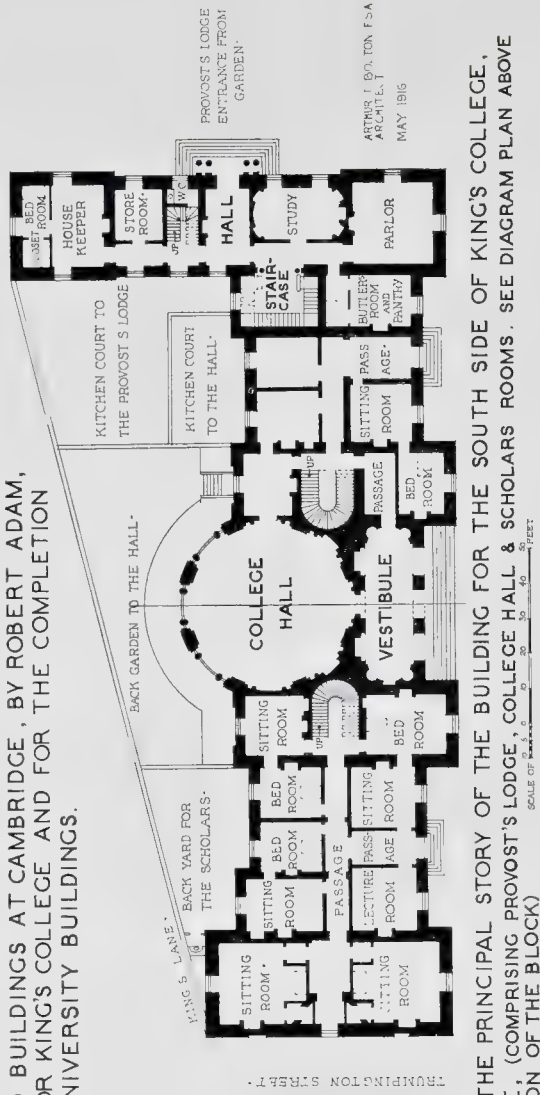


THE UPRIGHT OF THE SOUTH SIDE OF KING'S COLLEGE FRONTING THE CHAPEL.

By James Gibbs, 1730.



PROPOSED BUILDINGS AT CAMBRIDGE, BY ROBERT ADAM, 1784-9 FOR KING'S COLLEGE AND FOR THE COMPLETION OF THE UNIVERSITY BUILDINGS.



PLAN OF THE PRINCIPAL STORY OF THE BUILDING FOR THE SOUTH SIDE OF KING'S COLLEGE, CAMBRIDGE, (COMPRISING PROVOST'S LODGE, COLLEGE HALL & SCHOLARS ROOMS. SEE DIAGRAM PLAN ABOVE FOR POSITION OF THE BLOCK)

Improved," dismisses Gibbs' works with the comment, "There appears nothing uncommon and new in them and he was rather a mannerist." Horace Walpole¹ hits the mark in writing of Gibbs that "His praise was fidelity to rules; his failing, want of grace."

James Gibbs was born at Aberdeen in 1683 and by about the year 1720 was decidedly the architect most in vogue, a position which was strengthened by the appearance of his massive



ROBERT ADAM'S SKETCH FOR ALTERING THE FRONT OF THE WEST SIDE OF THE QUADRANGLE DESIGNED AND EXECUTED BY JAMES GIBBS.

folio of designs published as a First Edition in 1728. Owing to illness Gibbs retired to Spa and died August 5th, 1754, the year in which Robert Adam set out upon his famous three years' tour in Italy and Dalmatia.

The strength of James Gibbs' influence can be measured by the way in which it affected the work of William Adam senior who died in 1748. On Robert's return to England, therefore, about the end of January, 1758, it was Burlington^{1a} and Gibbs rather than Inigo Jones and Wren who were "Lords of the Ascendant."

In the course of his professional career of thirty-four years, up to his death in March, 1792, Robert Adam came in direct contact with Wren at Newby and with Vanbrugh at Compton Verney and Kimbolton Castle, while here at Cambridge we shall see him dealing with problems initiated, but left incomplete, by Gibbs.

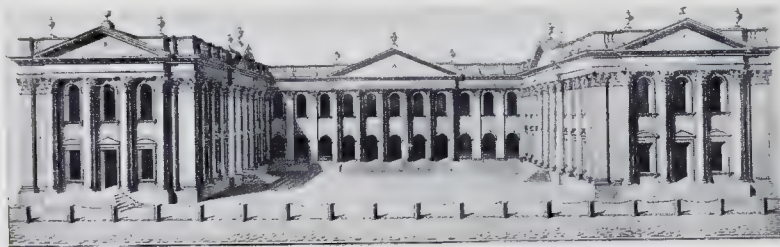
In each case in dealing with these Cambridge proposals by Robert Adam it will be as well to set out first of all the pre-existing schemes by James Gibbs, which had arrived only at a very partial state of execution. It will thus be easier to follow the nature of Robert Adam's later proposals and to understand the limitations imposed upon him by the already existing buildings, by the nature of their respective sites, and by their all-important relationship to the great Chapel of King's College.



JAMES GIBBS' ELEVATION OF THE EAST SIDE OF THE BLOCK ON THE WEST SIDE OF THE QUADRANGLE.

KING'S COLLEGE COMPLETION.

The completion of King's College had long been an ideal, the great and ever famous chapel was still standing isolated and rather gaunt-looking in the absence of the intended and customary collegiate buildings of mediæval times. In the earlier part of the eighteenth century there could be no question of work in the "Gothick taste," and, accordingly, James Gibbs' proposals were



A.—The Royal Library.

B.—The Consistory and Register Office.

C.—The Senate House.

JAMES GIBBS' VIEW OF THE PUBLIC BUILDING.

conceived in pure Palladian classic. His buildings, at any rate, would have possessed the advantage of contrasting, by their horizontal lines and solid mass, the opposing characteristics of the mediæval chapel. In his "Book of Architecture," 1728, we have James Gibbs' own account,² which is as follows :

King's College at Cambridge is now building,³ by the order of the Reverend Dr. *Snape*, Provost of that College, and of the Fellows thereof. The Provost, then Vice-Chancellor, laid the First Stone of this Fabric. It is built of *Portland Stone*, and is detach'd from the Chapell as being a different kind of Building, and also to prevent damage by any accident of fire.

The Court could not be larger than is express'd in the Plan, because I found, upon measuring the Ground, that the South-East Corner of the intended East Side of the Building came upon *Trumpington-Street*.

We may note in passing that the size of the "Court," or quadrangle, as shown on Gibbs' plan, is 282ft. by 240ft. The two intended but unbuilt blocks on the east and south sides are planned each of them as 238ft. in length by 46ft. 3ins. in depth. The separating distance from the chapel was made about 23ft. The account given by Gibbs continues as follows : "This College, as design'd will consist of Four Sides, (viz.), the Chapell, a beautiful Building, of the Gothick Tast, but the finest I ever saw ; opposite to which is propos'd the Hall, with a Portico. On one side of the Hall is to be the Provost's Lodge with proper Apartments ; On the other side are the Buttry, Kitchen and Cellars, with Rooms over them for Servitors."

The south block, with its great portico facing the chapel, was intended to be the chief feature of the whole design, and its absence to a large extent accounts for the comparative



ELEVATION OF PROPOSED LIBRARY AND PUBLIC BUILDINGS, CAMBRIDGE, AS DESIGNED BY ROBERT ADAM.

James Gibbs' Senate House on the right repeated on the left, the dome added. The New Library forms the centre of the whole scheme.

ineffectiveness of the western block, which alone was actually erected. The description of the latter is as follows :

In the West Side, fronting the River, now built, are 24 Apartments, each consisting of three Rooms and a vaulted Cellar. The East Side is to contain the like number of Apartments.

It will be seen, therefore, how unfair it is to judge James Gibbs by the one-third part of his entire scheme, which alone exists, without, at any rate, making an attempt to realise the effect of his full intention as it would have appeared had it been carried out. When Robert Adam, over half a century later, came on the scene, the public attitude towards Gothic architecture would no longer have tolerated James Gibbs' enclosing quadrangle. It is safe to assert that the east block as proposed by him would never have been built. The west block already built, as we have seen, is, however, essentially a design that required to be repeated on either side of an axis leading up to a central and dominating feature, such as the intended great portico, which was planned to face the chapel.

It stands, therefore, as a somewhat tame and ineffective façade, devoid of end supports to a centrepiece, which of itself was merely designed as a subordinated feature, in view of the intended



THE EAST FACADE OF THE UNIVERSITY LIBRARY.
Designed by Stephen Wright, completed in 1758.

grand portico on the main axis. Unsupported, this centrepiece to the western block is rather too small in scale and pretty in character for its actual position.

Robert Adam, therefore, while putting forward as an independent building his new design for the southern block containing the provost's lodge,⁴ hall, etc., felt that something would have to be done to the existing wing by Gibbs in order to justify the position the latter must acquire when acting as a centre between his own new building and the chapel, from the point of view of the main approach from Trumpington Street on the east.

He shows, accordingly, new end bays and a raised centre to be added to Gibbs' western block. Adam, however, did not intend to strictly limit the heights of his own new block to the lower levels of the older building. By the scales on the drawings there is a difference of quite roft. to the top of the main cornice. While it is fortunate that the older architect's work was not tampered with, it must be admitted that Adam had some grounds for his proposed alteration, and his amended design is one of considerable interest. All through these later proposals for the completion of the college it is curious to notice the external rather than the internal point of view, that of the man in the street rather than of the collegian.

It should be noted that Gibbs' design has nine windows on either side of the centre on the eastern and only seven on the western face—an important difference, which exists in the building as executed.



PERSPECTIVE GROUP OF KING'S COLLEGE, THE CHAPEL, LIBRARY, AND PUBLIC BUILDINGS. VIEW FROM TRUMPINGTON STREET.

Robert Adam, architect.

Robert Adam's own proposed independent southern block, with its unique circular college hall and its interesting planning, is quite characteristic. We may safely regret that Adam did not succeed in forestalling William Wilkins, R.A. (1778-1839), who, in the next century (1824),⁵ covered the same site with his additions to King's College in a very indifferent Gothic.

Had Robert Adam's design been carried out by himself with all the care and refinement which he bestowed upon the masterly Register House at Edinburgh and with all the advantage of his later experience, it is certain that, so far as this proposed new block was concerned, Cambridge would have boasted another architectural masterpiece.

THE UNIVERSITY BUILDINGS.

On the other side of King's Chapel, a little higher up Trumpington Street, another problem was presented to Robert Adam, for which he tried various solutions without, I think, quite the same interest and enthusiasm as he had given to the proposed new building for King's College. Probably there were very great difficulties in the way and only a very remote chance of the work being done. The problem was to plan an adequate library building which would combine in some way with that fragment of Gibbs' scheme for the public buildings which alone had been built, *i.e.*, the existing Senate House.

In his book already quoted, Gibbs tells us very little about this scheme of his, and he gives only one plate of it. He says, "The Publick Building at *Cambridge*, of which I have given but one Plate, the Front in Perspective, and the Plan in small over it. It consists of a Library, the Consistory, Register Office, and Senate House. The latter is already built with *Portland Stone*, as the rest of the Building is to be. It is of the *Corinthian* order having all its Members enrich'd; the Ceiling and Inside-Walls are beautify'd by Signori *Artari* and *Bagutti*."

The reason of Gibbs' reticence is to be found in the history of the erection of the Senate House. The scheme started in 1721, the foundation stone being laid on June 22nd, 1722. In 1725 the inside work was started, and Essex appears as contracting for the carpentry. The plain plasterwork was kept distinct from the ornamental, which was undertaken by the two Signori. In May, 1727, opposition arose to the further prosecution of the scheme, and the trenches actually dug for the continuation were filled up, in spite of a letter written by Gibbs in May, 1728, defending his plans.

The Senate House was opened in 1730, having cost £13,000. Willis and Clark think that Gibbs received only a hundred pounds for his services, despite the fact that he wrote in 1730 that his fees were 5 per cent., but that out of respect for the University he would accept half the customary

amount calculated on the actual cost, of which, he adds, curiously enough, that he did not know the amount.⁶ I think we may assume that the whole affair was a sore subject to the unfortunate architect. There were evidently great difficulties in collecting the funds. As in the case of King's College, so here again, in considering the "Public Buildings," we are apt to judge Gibbs by a single side block intended to be repeated and to lead up to a dominating feature which is absent. By itself the Senate House is a heavy fragment, and Robert Adam⁷ was evidently much puzzled as to what to do with it. The completion of Gibbs' three-sided quadrangle, open to the main street, was, no doubt, considered impossible as constituting too great an encroachment on a principal view of the famous chapel of King's College.

Adam seems to have thought that the best solution would be to clear away Wright's building⁸ of 1755 as well as the old schools (1370-1475) beyond. Apparently, Gibbs intended to mask these mediæval buildings by his new three-sided quadrangular block. Evidently, on the other hand, Adam sought to give a clear view both of the chapel of King's and of Clare College in the distance, and considered all the older work as merely an obstacle in the path of a desirable improvement.

Accordingly, Adam was endeavouring to scheme the proposed library as a square central block, which should be something like the Scottish Register House in plan, but possessed of a far less important central rotunda. The Senate House by Gibbs and its exact reproduction were to form the two wings of this new and imposing group. There are two rough perspectives in the Soane Collection set up from points of view which I have approximately marked x and w on my plan. They show how Adam, taking the chapel as the main centre of the entire group, desired to plan the whole of his new buildings around it, while giving particular attention to the two fragmentary blocks which James Gibbs had already erected.

It is permissible to doubt whether Robert Adam would have succeeded as well with his grouping on this northern side of King's Chapel, the Senate House being a very stubborn and awkward factor in the case. It is possible also that there were already some very influential advocates of "Gothick," as some of the Adam alternative designs for the library would seem to show an attempt to give a vertical and aspiring character to this proposed new building, which was required to act as a centre to wings of Gibbs' Palladian classic. Such a compromise might be thought at that time to be more consistent with the lines of the mediæval chapel, and preferable to the horizontality of the pure classic of the existing Senate House.



THE SCREEN TO KING'S COLLEGE QUADRANGLE, BY W. WILKINS; KING'S COLLEGE CHAPEL (IN CENTRE); THE EAST FRONT OF WRIGHT'S LIBRARY; AND GIBBS' SENATE HOUSE ON THE RIGHT.

Nothing at all in either case came of these Adam proposals: the Senate House by Gibbs still stands as a somewhat forlorn fragment. In 1791 Sir John Soane, R.A. (1753-1837), was consulted and made a design for the corresponding block to contain a museum, picture gallery, lecture room, etc., the interiors being good examples of his characteristic manner. His drawings for this project are in his museum. It may be said with truth that the site was wrong in the beginning and no building of the importance of the Senate House ought ever to have been begun on such a restricted area of land.⁹ C. R. Cockerel, R.A., who died in 1863, at a later time,¹⁰ started a fine Neo-Grec scheme for a new university library, of which, however, only a part was built. His design having been abandoned, this Grecian wing joins abruptly on to the older buildings of the mediæval schools, which were subsequently extended in 1862 by Sir Gilbert Scott, R.A., in a reproduction of the older style. Some additional and restoration work was afterwards carried out by the late John L. Pearson, R.A.

NOTES TO CHAPTER XXVIII.

¹ "Anecdotes of Painting," H. Walpole, Vol. iv, page 92, 5 vols, 8vo, London, 1782

^{1A} Burlington died 1753, Kent 1748, Archer 1743, Leoni and James 1746, while Colin Campbell had preceded them in 1734.

² "A Book of Architecture containing Designs of Buildings and Ornaments," by James Gibbs. Folio, London, first edition, 1728, page 9 text.

³ 1723, fifty guineas paid to Mr. Gibbs. 1724, March 25, foundation stone laid. 1729, carcase ready for the woodwork. Slow progress owing to want of funds, and only ready 1749, when cost had been £11,539. Willis and Clark, "Architectural History of University of Cambridge," 1886, Vol. 1, page 560. There is no mention of the Adam's designs now published.

⁴ William Cooke, D.D. (1711-87), Provost of King's, afterwards Dean of Ely. His son, the Rev. Wm. Cooke, was Professor of Greek at Cambridge, 1780-93. The old Provost's lodge was a low gabled building standing in front of the west end of the chapel. It is illustrated in Willis and Clark. Trumpington Street was very narrow, and the chapel was formerly hemmed in by low buildings.

⁵ March 25th, 1823. Competition won by William Wilkins, 1821, contract £73,000, completed in four years at cost of £100,000. (Willis and Clark, "Architectural History of University of Cambridge") William Wilkins had instructions to Gothicise Gibbs' wing, which thus had a second narrow escape.

⁶ Willis and Clark, "Architectural History of University of Cambridge"

⁷ Willis and Clark, who evidently did not know of Adam's scheme, say that a grace was passed on June 28th, 1783, to obtain designs for a south wing, and that in 1785 plans by Brettingham were rejected, and again some by Soane in 1791. Some houses were pulled down between 1787 and 1789 and an enclosing wall built.

⁸ "I shall only take notice that the additional Building to the University Library which is now carrying on under the auspices of His Grace of Newcastle the Chancellor, tho' built of fine stone and much enriched with ornaments on the outside, yet falls very short in Beauty when compared with the Senate House adjoining." Extract from a letter by Charles Lyttelton, Dean of Exeter, and Bishop of Carlisle, to Sanderson Miller, in July, 1757. See "18th Century Correspondence," edited by Miss L. Dickens and M. Stanton, 8vo, London, 1910, page 371.

⁹ A hope may be expressed here that a similar mistake will not be persisted in with the ever growing University Library, for which an entirely new site is obviously required. Gibbs's Senate House and Wright's Library should, surely, now be left in their existing condition, as witnesses of the varied and interesting historical phases set forth in this chapter.

¹⁰ A competition was held in 1829 between C. R. Cockerel, Decimus Burton, T. Rickman and W. Wilkins, which was won by the first named. In 1836 a second trial took place, and at last, in 1837, the first stone was laid, and the building was completed in 1842 at a cost of £23,400. Willis and Clark, "Architectural History of University of Cambridge"

PART IV. CHAPTER XXIX.

MRS. FITZHERBERT'S FIRST HOUSE AT BRIGHTON.

ROBERT ADAM, 1786-87 (?).

WHEN the perspective of time is focussed on the last half of the eighteenth century the common charge of dulness seems a considerable injustice. The growth of material prosperity—so amazing that Walpole,¹ returning to London, stared at it like a country bumpkin—was accompanied by a varied programme of excited happenings both at home and abroad.

While an empire was being lost it was also being re-founded, and the last decade, stirred to the depths by the French Revolution, was soon to give sufficient evidence of all that had been in ferment below the surface. The outward dulness and respectability of the Court of King George III and Queen Charlotte was as a mask to internal dissensions, in which it soon became impossible to prevent the public from taking a share.

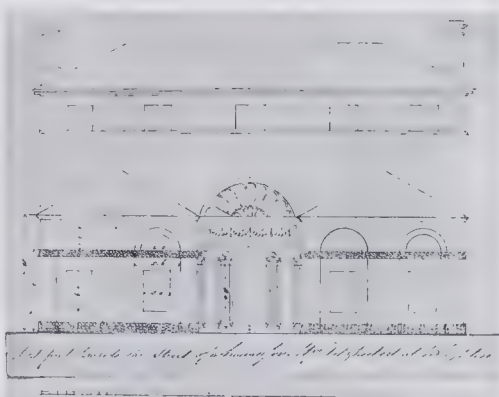
The King not only quarrelled with his brothers, but of his sons not one found it possible to live at home. Such were the relations between the King and the Prince of Wales that London was early provided with two Courts, and political life soon became deeply affected by these family dissensions.

By one of life's ironies George III had, on his accession, particularly stated his intention to live on good terms with his family, with an evident reflection on his grandfather's relations with his own father.

Of all the romances of the time few have attracted more attention than the tragedy of the marriage which took place on December 15th, 1785, between Maria Fitzherbert and the Prince who was afterwards George IV. It deserves to be called a tragedy because a study of the full and interesting account in W. H. Wilkins' "Mrs. Fitzherbert and George IV"



MRS. FITZHERBERT'S HOUSE AT BRIGHTON: ADAM DRAWING OF THE STEIN FACADE.



ADAM DRAWING OF THE FRONT TOWARDS THE STREET.

[illegible]

ROBERT ADAM
1786 or 7?

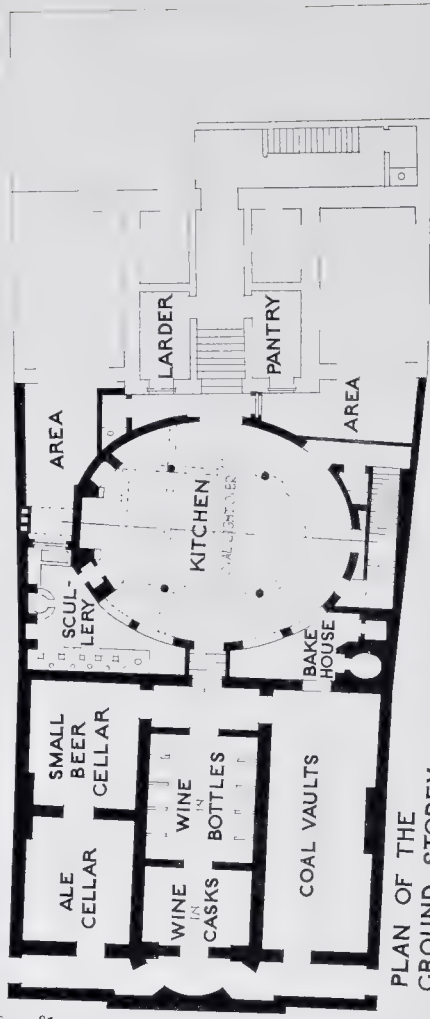
FROM THE PLANS IN
THE SOANE COLLECTION.
THE SOLID BLACK IS YELLOW
ON THE ORIGINAL. ■
THE MATCHED IS RED ON
THE ORIGINAL. ANTON

NOTE ON THE ORIGINAL.
THE RED SHOWS THE BRICKWORK,
OR GEOMETRICAL TILES. THE
YELLOW THE QUARTERING, OR PARTS
TO BE EXECUTED IN WOOD.

THE OLD HOUSE SHOWN
BLACK IN THE ORIGINAL, IS
LEFT WHITE.

*** SCIENCE -**

PLAN OF THE PRINCIPAL STOREY



PLAN OF THE GROUND STOREY

makes it clear that religious, social and legal difficulties, as well as personal prejudices were the cause of the extinction of an influence that might have redeemed the wayward and wilful, if weak, character of "the first gentleman in Europe."

Of Mrs. Fitzherbert we are told that "her personality was a very elusive one, and her dislike of publicity deepened the mystery which surrounded her during her long life." Born July 26th, 1756, Maria Fitzherbert was the eldest child of Walter Smythe, second son of Sir John Smythe, Bt., of Eshe Hall, Durham, and Acton Burnell Park, Shropshire.

They were an old Roman Catholic family, whose motto was "*Regi semper fidelis*." Maria herself was educated in an English convent in Paris, and we learn that "Her impulsiveness, vivacity, and love of amusement were more akin to the French character than the English." A sunny disposition, natural and unaffected manner, absence of guile, and a natural kindness of heart made up her indefinable lifelong charm. The leading incidents of the story and the sacrifices which she made cannot otherwise be accounted for. Throughout she had the support of the better elements of the society of the day. "She wore her abundant hair naturally in defiance of the fashion of the day. It was of a pale gold and her eyes were of hazel brown, complexion of the wild rose and hawthorn, her features exquisitely chiselled, her figure full of grace." In 1775, at the age of eighteen, she was married to Mr. Edward Weld, of Lulworth Castle, Dorsetshire, a widower of forty-four, who died the same year.

After three years of widowhood Maria was married again, in 1778, to Thomas Fitzherbert of Swynnerton in Staffs, who was only ten years her senior. They had a house in Park Street, Park Lane, and went through the Gordon Riots, when Mr. Fitzherbert contracted an illness which proved fatal to him in 1781.

He died abroad, and Mrs. Fitzherbert, who was left with £2,000 a year, returned to England in 1782, when she took a lease of Marble Hill, facing the river at Twickenham.

Marble Hill, a fine sober Anglo-Palladian villa, was commenced in 1723 for Henrietta, daughter of Sir Henry Hobart, Bt., of Blickling, Norfolk. Her brother, Sir John Hobart, was created first Earl of Buckinghamshire. Born in 1681, Henrietta married, in 1706, the Hon. Charles Howard, who succeeded his brother in 1731 as ninth Earl of Suffolk and died in 1733. As bedchamber woman to Caroline of Anspach both when Princess of Wales and Queen, the Countess of Suffolk's life was passed at Court, and her extensive knowledge of the period of George I and II was drawn upon by Horace Walpole, who was a frequent visitor at Marble Hill. Frederick, Prince of Wales, appears to have contributed ten thousand pounds towards the cost of her house, in spite of which the work seems to have been at a standstill in 1727.

A bequest from her father enabled her to retire to this house in 1734. She had married, for a second time the Hon. George Berkeley, who died in 1747, she herself surviving for twenty years. Not clever, she was esteemed for her tact and good sense, and Pope and Peterborough both celebrated her in verse. Horace Walpole¹ gives a pleasing sketch of her character, dwelling upon her courage and steadfastness. Pope and Bathurst laid out the grounds at Marble Hill, while Pembroke² and Burlington are said to have designed the house. As to which it may be remarked that Robert Morris of Twickenham and his kinsman Roger were very competent persons, as Lord Melcombe's villa at Hammersmith, with its fine gallery decorated by Servandoni, sufficiently demonstrated.

Marble Hill, though not large, is stately and dignified, and the interiors are finished in a reserved style, contrasting with the florid character of the period immediately preceding the return of Robert Adam from Italy. Drum, for instance, must have been starting while Marble Hill was completing.

The present treatment of the interiors of the staircase and salon in brown and gold is distinctly pleasing; and, though it does not appear how far the colouring is original, it is rather difficult to imagine it transformed into white and gold.

It is probable that the two Venetian windows and the balconies on the garden front, which strike a different note to the purely Palladian design, are later alterations.

Marble Hill was left to Lord Buckingham by his aunt, the Countess of Suffolk, on her death in July, 1767.

After the death of the Duke of Buckinghamshire it reverted to Miss Hotham, daughter of Sir Charles Hotham, from whom Mrs. Fitzherbert obtained a lease. Eventually, in 1902, the County

PLAN OF A
HOUSE FOR MRS
FITZHERBERT
AT BRIGHTON

SENTIN FROM EAST
TO WEST THROUGH
OLD & NEW PARTS
OF THE HOUSE FOR
MRS FITZHERBERT
AT BRIGHTON.

ROBERT ADAM
1786 32 7?

Labels on plan: DRESSING ROOM, ANT. ROOM, VESTIBULE, OLD HALLS, HALL, COBBEN DOOR, OVAL COBBEN, KITCHEN, GROUND LINS, WARE CELLARS, THE STEIN ARCHT. & BLDG. CO. N.Y.C., THE STEIN ARCHT. & BLDG. CO. N.Y.C.

This is a detailed architectural floor plan of the first floor of the White House. The plan is oriented with the Oval Office at the top. The West Wing is on the left, containing the Oval Office, the West Wing, and the West Wing. The East Wing is on the right, containing the East Wing, the East Wing, and the East Wing. The plan includes numerous rooms such as the Oval Office, West Wing, East Wing, and various offices and corridors. The plan is oriented with the Oval Office at the top and the West Wing on the left.

[illegible]



MRS. FITZHERBERT'S HOUSE, MARBLE HILL, TWICKENHAM: ENTRANCE FRONT.

Council acquired the estate to preserve the view from Richmond Hill, and I am indebted to their courtesy for the plan and other information relating to the house.

Mrs. Fitzherbert came up from Marble Hill to her house in Park Street for the season of 1784. Of the Prince of Wales, that typical Georgian Bishop³ Hurd (1720-1808), who was his tutor, said, "I can hardly tell, he will either be the most polished gentleman, or the most accomplished blackguard in Europe, possibly both." Of himself the Prince of Wales said, "You know that I don't speak the truth, and my brothers don't, the Queen having taught us early to equivocate."

At nineteen he had a small establishment of his own at Buckingham House, and his dress bill was a modest £10,000 a year. On coming of age in 1783 he was given Carlton Palace for his residence, in succession to the Dowager Princess of Wales, and, mixing in politics, was associated with the Whigs and the Duchess of Devonshire in the famous election of C. J. Fox in 1784.

It was in this year that he took fire at the sight of Mrs. Fitzherbert and pursued her with his unwelcome attentions:

I'd crowns resign to call thee mine,
Sweet lass of Richmond Hill,

ran the popular ballad.

In November of that year a trick was resorted to to induce the lovely widow to believe that the Prince was dying for love of her, and she was thus early entangled in a promise. To escape she went abroad to Aix la Chapelle and the Hague and then to Switzerland, ever pursued by the letters and emissaries of her lover. Worn out at last by his importunities, she ended by trusting to him and his sense of honour, and agreed to return in December, 1785, after an exile of a year. The secret marriage of December 15th was duly performed at her house in Park Street by the Rev. Robert Burt in accordance with the marriage service of the Church of England, her uncle and brother being the witnesses. Thereafter £3,000 a year was allotted, and a house was taken and equipped for her in St. James's Square.

The Duke and Duchess of Cumberland, who had been at Avignon, returned at the end of 1785 and opened Cumberland House in Pall Mall. The duke was the King's youngest brother, and the duchess is described by Horace Walpole as "A gay widow of 24," which was the same age as that of the duke. She was a Luttrell and unacceptable to Queen Charlotte, who vainly endeavoured to suppress her.

At Cumberland House Robert Adam had already carried out work in 1780-81, and more extensive decorations and alterations were in hand in 1785, presumably in view of this return. The house had been built by Brettingham,³ but the Adam decorations were of a gorgeous character, carried out with all the reckless disregard of money that characterised the Royal Princes. Cumberland House afterwards became the War Office and no longer exists, but we have still the Adam drawings in the Soane Collection.

In spite of the King's curtailed entertainments, due to his resentful feeling at the result of the American War, a gay season followed upon their return, and receptions were held once a week at Cumberland House. For the Prince of Wales the crash came at the end of the season, when his debts were stated at £250,000, of which £54,000 was for Mrs. Fitzherbert's establishment in London, including plate, jewellery, furniture, etc. The half-finished Carlton Palace, which Henry Holland had in hand, was stopped, and the young couple retired to Brighton, to which the Prince had already taken a liking.

It was, of course, a strategic move, designed to put pressure upon the King to pay his son's debts. The first visit of the Prince to Brighton had been in 1783, while on a visit to the Duke and Duchess of Cumberland. In 1784 he stayed at Lord Egremont's and, taking a liking to the place, bought the property, and, according to Wilkins, immediately began to treble the extent of the house. The text, however, of the "New Vitruvius Britannicus," accompanying a plan and elevation⁵ of the first pavilion, distinctly states that the work was done between March and July, 1787,

being erected very rapidly in timber framing covered with Hampshire weather tiles of a Bath stone colour. This was the well known mathematical tiling which is easily mistaken for brickwork. It may be seen at Brighton and Worthing and in old Kentish houses of the period and has been remarkably durable, as these surviving instances can prove.

As a marine villa of classical design the first pavilion was distinctly interesting and in good taste, Henry Holland being a cultivated architect. It was after his and Mrs. Fitzherbert's time that the uncontrolled vagaries of the Prince produced the present sham-Oriental Pavilion.⁶

It is, of course, quite possible that "Vitruvius Britannicus" is wrong by a year and that the house was finished in 1786, when, on July 11, the Prince drove down from London in a hired post chaise—a dramatic economy which was not lost sight of by Gilray, the famous caricaturist, who, it may be remarked, was



THE MAIN STAIRCASE.

then inhabiting an Adelphi garret. Mrs. Fitzherbert followed the Prince two weeks later, the delay being due to her refusal to reside at the Pavilion. "A pretty modest villa was found for her close to the Pavilion, a little house with green shutters, and separated from it by a strip of garden." It was near the present north gate and was afterwards absorbed in the extensions of the Royal pleasure house.

The present existing but altered house, known as Mrs. Fitzherbert's, was built and occupied by her only at the later period. It must be for this first house that Robert Adam made these



OVER-DOOR AND PANEL.

interesting plans. They are not dated, and the description on the plans is "Plan of a house for Mrs. Fitzherbert at Brighton"; the elevation, however, mentions the Stein. It is apparent also that they are plans for an extension of a small house of the kind described above. The very detailed character of the drawings, all the dimensions being given, argues that the work was really done. Particular attention is given to the section of the ground and the resulting floor levels. It will be noticed that the construction shown is that described for the Pavilion, allowing for a similar rapidity of execution. The extension covers the strip of garden, and has a new façade to the Stein; the street façade is also shown to be improved. The old house is shown to be altered as

an approach to the new extension, a two-storey hall being a feature of the scheme. The upper part is shown to be used for the servants' bedrooms.

The winter of 1786 or spring of 1787 would have sufficed for the work. The house was probably quite plain inside, and rich, perhaps, only in the furnishings.

The scheme is so fully worked out that we can see exactly what was desired and thought necessary for "the manner of life" of the exalted couple. The disposition reveals Robert Adam's consummate skill in planning.

The young couple were very little in London for the winter 1786-87, and then only in houses lent to them at Bagshot and Bushey.

In 1787 there was a Parliamentary discussion of the Prince's debts and of his alleged marriage. Charles James Fox, who was neither liked nor trusted by Mrs. Fitzherbert, publicly denied the marriage, relying on a letter which he had received from the Prince December 11th, 1785, four days before the marriage took place. Although Sheridan was at once commissioned by the Prince to qualify this denial, the latter could not refrain from taking advantage of Fox's political manœuvre in order to obtain the much needed settlement of his debts.

Mrs. Fitzherbert, who was thus sacrificed to the exigencies of these men, nobly refrained from any publication of the true state of the case. From Parliament the Prince received £161,000 for his debts, and £60,000, about a third of what was necessary, to complete Carlton Palace, while from the King's Civil List an extra allowance was promised of £10,000 a year, making his income up to £50,000 a year.

Enormous as these figures may appear, they proved a mere drop in the ocean of the Prince's extravagances: for of the value of money he had no conception at all, and each settlement was followed by fresh demands. As Byron later on wrote:

Shut up. No: not the King but the Pavilion,
Or else t'will cost us all another million.

Mrs. Fitzherbert herself was a restraining influence, but her brothers, who had lost their father at an early age and had been allowed to run wild, formed part of the crew which gradually drove the Prince forward on his downward career.

From the addenda to a "Diary of a visit to England in 1775," by an Irishman, the Rev. Doctor Thomas Campbell,⁷ relating a fifth visit to England in 1787, we have an interesting glimpse at this period of the position as it presented itself to an outside observer:

On Wednesday the first of August, 1787, about one o'clock, I found myself at Brighthelmston, so that in little more than 48 hours, I passed from Paris to Brighton. That night (Wednesday), I went to the ball with Sir Boyle Roach, where there was but a small party, but these mostly of the princes of Britain and France, viz. The Prince of Wales, Duke and Duchess of Cumberland, the Princess of Lambal. . . . Besides those recited were the Duchess of Bedford, Duke of Queensbury, and other Nobles, particularly Lords Maynard and Clermont. Lest it should be forgotten, I set it down, that when I came into the room, Mrs. Fitzherbert sat in the highest seat at the top of the room with the Duke of Cumberland. The Prince was standing in the circle of ladies. . . . The Duchess of Rutland⁸ was by far the fairest of the fair. Mrs. Fitzherbert did not dance the first set, but the second she danced with Isaac Corry, and after dancing down, she sat down with her partner, and in a few minutes the Prince and the Duke of Cumberland came and sat beside her. The Prince expressed affection in his looks, and the Duke esteem. She discovers strong sensibility and considerable dignity in her countenance and deportment.

The years 1788-89 marked the highest point of Mrs. Fitzherbert's influence, Charles Fox being still abroad. Apart from the house at Brighton, one was also taken for her in Pall Mall, close to Carlton Palace.

In November the King's illness began and Fox was hastily brought home from Italy, arriving just in time for the opening of Parliament on December 4th, 1789. The King's recovery in February next year⁹ put an end to the bitter disputes over a Regency, in which the Queen and Pitt fought against the Prince and Fox. Mrs. Fitzherbert, however, who had no desire to be "a Duchess of Kendal," steadily declined to become reconciled to Fox.

In the summer of 1790 the Prince and Mrs. Fitzherbert were at Brighton, while the King was at Weymouth. The Prince's disappointment over the Regency lessened Mrs. Fitzherbert's influence and increased that of his wilder associates. Richard Barry, seventh Lord Barrymore, who ran through life, dying at the age of twenty-four in 1792, was one of the set, and his brother Cripplegate¹⁰ is credited with the daring feat of riding a horse up Mrs. Fitzherbert's staircase.



MARBLE HILL, TWICKENHAM : DETAIL OF THE RECEPTION ROOM.

It is difficult to see how that could have been done in the small, unaltered Brighton house, unless the Adam plans for its extension had been carried out. It does seem possible, however, from a study of the plan and section given herewith. The horse stuck in the garret and was only got down with great difficulty.

In the following year, 1791, there was a reconciliation of the Prince with the King and Queen. The Duke of York, who was also in debt, married at Berlin on September 29th, and this duchess from Germany unfortunately took a dislike to Mrs. Fitzherbert, with whom, however, the duke maintained all his life the most friendly relations.

Fox and Burke had now quarrelled over the turn taken by the French Revolution, and in 1792-94 there were fresh troubles over the Prince's debts—amounting to £375,000 this time. A fresh influence, that of the Countess of Jersey, a friend of the Queen's, and enjoying her support,



MARBLE HILL : THE STAIRCASE, FIRST FLOOR LANDING.

was now swaying the inconstant Prince. In June, 1794, came to Mrs. Fitzherbert, in the most sudden way imaginable, a breach with the Prince, couched in the form of a declaration that "he would never enter her house again."

Mrs. Fitzherbert retired in silence to Switzerland, and the Prince proceeded to reconcile himself to the King by suddenly plunging into his fatal marriage with Caroline of Brunswick. The announcement was made to Parliament by the King on December 30th, 1794, and the wedding took place in 1795. Mrs. Fitzherbert sold the house in Pall Mall and gave up this one at Brighton, living in retirement at her own villa of Marble Hill at Twickenham.

After all, the Prince's debts were not paid in full, and after the birth of Princess Charlotte in January, 1796, the ill-omened second marriage was ended by a separation arranged in April. Two years later the Prince was weary of Lady Jersey and longing for a reconciliation with his real wife. At the end of 1800 Rome was consulted and, Mrs. Fitzherbert having returned to him, they were once more at Brighton in 1801.

Mrs. Fitzherbert's new house was built on a site granted by the Lords of the Manor in 1803, the old one having been absorbed in the Pavilion.¹¹ This second house is the one which still exists, though it has been much altered. There was a fresh breach in 1808, which was final. Mrs. Fitzherbert had no share in the Regency affairs of 1811, or, when George III died in 1820, in the coronation of George IV, with the attendant scandals caused by Queen Caroline.

Without exceeding our limit of the century, it need only be said that after the death of George IV in 1830 the Duke of Wellington arranged with Mrs. Fitzherbert for the destruction in 1833 of all letters and papers, excepting only four or five documents, agreed to be reserved as conclusively proving the marriage of December 15th, 1785. These were sealed up and deposited at Coutts Bank, and have only now been published.

Mrs. Fitzherbert died in 1837 at the age of eighty-two, greatly respected by the Royal Family, who considered and treated her as one of themselves.

The will made by Prince George on January 10th, 1796, on the eve of his second marriage, probably contains his truest sentiments, which were shown, moreover, by the fact that he arranged to be buried wearing the half diamond locket which he had shared with his real, if illegal, wife, Maria Fitzherbert.

NOTES TO CHAPTER XXIX.

¹ and ^{1A} H. W. Letters, Vol. iv, page 319, November, 1759, and below; Vol. vii, page 120, July 29th, 1767.

² Henry Herbert, ninth Earl of Pembroke and sixth of Montgomery (1693-1751), Lieutenant-General. Eldest of seven sons of Thomas, eighth earl.

³ Bishop of Lichfield and Coventry, 1774, and of Worcester, 1781.

⁴ Mathew Brettingham, of Northwick, architect to the Earl of Leicester, in 1742 built Norfolk House, 21, St. James's Square. He was in Italy 1748-50. Died 1782 (?). Robert Furze Brettingham, supposed nephew of above, born about 1750 (?), returned from Italy 1781, appears as an exhibitor R.A. 1783-94, retired from Board of Works, 1805. Arch. Dict. He was Soane's companion on the journey to Italy, begun March 18th, 1778.

⁵ The plate was engraved 1796.

⁶ Carlton Palace was also tasteful in Holland's time, but afterwards displayed great profusion; the golden columns of the lower range of rooms facing the park were notorious. (Elmes Senior.)

⁷ Edited by Sam Raymond, 12mo, Sydney, page 94, 1854. The authenticity of the book has been questioned.

⁸ Mary Isabella, youngest daughter of Charles Duke of Beaufort. The Duke was Lord-Lieutenant of Ireland.

⁹ The Public Thanksgiving at St. Paul's was on April 23rd, 1789.

¹⁰ The brothers were known as Hellgate, Newgate, Cripplelegate, and the sister as Billingsgate.

¹¹ Two wings were added in 1802, making a square forecourt in which was a negro sundial. In 1805 Porden was architect for the Royal stables. The reconstruction of the Pavilion was effected by Nash in 1817, Repton's Indian design being rejected.

PART V. CHAPTER XXX.

INTRODUCTION.—ROBERT ADAM IN SCOTLAND.

THE idea of "Modern Athens" has been responsible for a vast amount of architectural dullness in Edinburgh. The pose would appear to have been particularly fatal to the type of kindly domestic graciousness invented by Robert Adam. A survey, moreover, of the distinctly dull masonry façades of late eighteenth and early nineteenth century Edinburgh does not yield anything equivalent to those doorways of Adam design, so characteristic of London and Dublin, features that would of themselves have given some relief to the general air of monotony.

If the truth may be told, the remark must be hazarded that Robert Adam, from the time that he left Scotland and returned from Italy, identified himself almost entirely with the South, and particularly with London. A Midlander once remarked that Adam is the local style of London, and a Scots artist corroborated this critical objection by a complaint that house features, which in London were only of wood, were stone in Scotland. To his mind this use of wood was a piece of cheapness and a mere inferiority of material, but the architect well knows that the use of wood has an important bearing on the stylistic detail of architecture.

So far as Edinburgh is concerned, the fact seems to be that Adam's style was very soon considered not "pure" enough for a city of Grecian aspirations, and his work appears to have become "out of date" sooner in Scotland even than in the South. Thus it is that Sir Robert Reid, "King's Architect" (1776-1856), was able in 1811-14 to disregard Robert Adam's scheme for the church in Charlotte Square, which is not authentic either inside or out.

As built, it is in the nature of a caricature of the original design, while the scale adopted in execution is too large for that of the adjacent house façades with which the church was intended to group. The interior of the existing church is bare and clumsy to the point of ugliness, and gives no idea of Robert Adam's real plans and intention.

In the case of the University, Robert Adam's greatest design, his plans were also largely improved upon in 1817-34 by W. H. Playfair (1789-1857). "Waust improvements," as William Cobbett (1762-1835), who loved a dig at "Scottish Professors," would have called them. The two quadrangles have been thrown into one, and here, again, the scale of the original design has been entirely altered. Even on the plain return elevations to the side streets, beyond the point

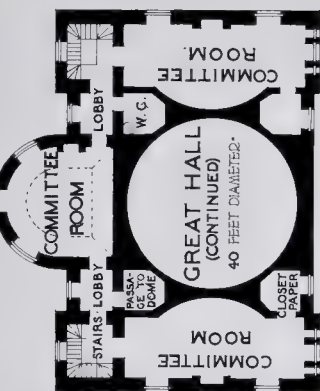


DALKEITH BRIDGE.

R. and J. Adam, architects, 1792. "Design of a Doric Bridge of 70 feet span over which it is intended to pass in the new approach from Edinburgh to Dalkeith House."
Robert Adam sketch, 1792 (?).

THE TRADES HALL, GLASGOW. IN GLASSFORD STREET. CLOSE TO INGRAM STREET. ROBERT ADAM, 1791. PLANS FROM THE ORIGINALS IN THE SOANE MUSEUM.

NOTE
THE TRADES HALL BUILDING IN GLASSFORD STREET
APPEARS TO HAVE BEEN ERECTED 1796-7
IT IS MORE LIKE THIS PLAN THAN THE ONE IN THE
NEW VIT BRIT



PLAN OF THE ATTICK STOREY
OVER THE GREAT HALL FOR THE TRADES
AT GLASGOW.



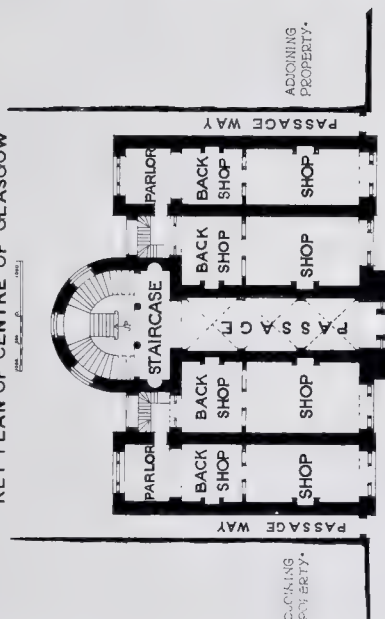
NOTE: EXTENDED
OVER PASSAGE-
WAY BELOW.

- SCHEDULE
- A GEORGE SQUARE
 - B PRESENT TOWN HALL
 - C CATHEDRAL
 - D CATHEDRAL
 - E OLD BRIDGE
 - F 1794 BRIDGE
 - G ROYAL EXCHANGE 1823
 - H ROYAL EXCHANGE BUILDINGS
 - I TRADES HALL



- SCHEDULE
- 1 CATHEDRAL STREET
 - 2 GEORGE STREET
 - 3 COCHRANE STREET
 - 4 GLASSFORD STREET
 - 5 INGRAM STREET
 - 6 STIRLING STREET
 - 7 MONTGATE STREET
 - 8 BUCHANAN STREET
 - 9 QUEEN STREET
 - 10 GLASSFORD STREET
 - 11 STIRLING STREET
 - 12 MONTGATE STREET
 - 13 INGRAM STREET
 - 14 MONTGATE STREET
 - 15 MONTGATE STREET
 - 16 MONTGATE STREET
 - 17 SALT MARKET

KEY PLAN OF CENTRE OF GLASGOW



PLAN OF THE GROUND FLOOR
OF THE TRADES HALL

to which the work had advanced at Robert Adam's death, there is a perceptible widening of the windows, giving a different proportion. The main entrance from the south bridge is very impressive in its simplicity, and the view across the vestibule is quite Roman in its grandeur. It must ever be regretted that Robert Adam did not live to build this noble work himself.

The fact is that Scotland was, at the end of the eighteenth century, only in the first stages of the great development of modern times. Resources were lacking for such a grand work as this new university, and, as a natural consequence, the scheme languished to the point of decay for some twenty years.

The exceptional funds provided by fines on Jacobite estates, aided by special grants, enabled the Register House to be built, and this is Robert Adam's most important public work in Scotland. Even that was not completed by him, and it has been added to by his successors in the usual heavy manner. Inside, only the interior of the dome is at all characteristic of Robert Adam. A gratuitously heavy Wellington statue has also been erected in front of the main façade, and the original forecourt has been altered to the further disadvantage of the building.

The old city of Edinburgh is natural and charming, with its wide High Street, like a great unconfined roadway varied by the contrasting churches planted in its centre. The Tron church, built in 1637, is a most interesting specimen of the work of the time of Charles I. It carries one back to the halcyon days of Laud's blind enthusiasms. The Greyfriars Churchyard still shows tombs of this Early Renaissance, rather than Classic, character, and the work of James and Charles, as we see it in Heriot's Hospital, for instance, is, perhaps, as interesting and artistically valuable as anything that Scotland has ever produced.

The Georgian epoch came as a period of repression in Scotland; there was a great exodus, and time was needed for a readjustment to meet new conditions. When the full tide of development came it flowed for a time in a pedantic Greek channel, ill adapted in reality to the national temperament.

In the New Town, Charlotte Square, built only in part from Robert Adam's designs and after his death, has most of the true Adam character. Queen Street and Castle Street also show his influence and contain some of his actual work. The later extensions on the slopes below the crest of the ridge on which the New

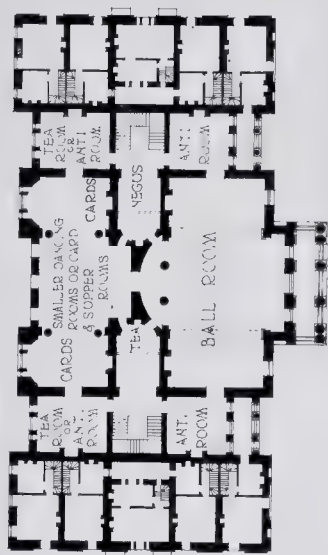


THE TRADES HALL, GLASSFORD STREET, GLASGOW.
Messrs. Adam, architects, 1793-94 (?).



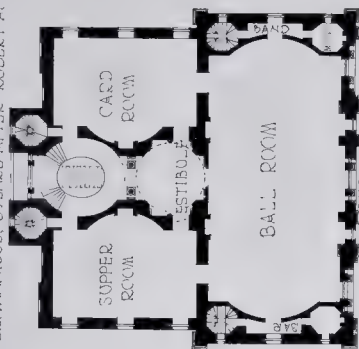
BUILDINGS NEAR THE TRADES HALL, GLASGOW, OF
LATE ADAM CHARACTER.

SCHEME BY ROBERT ADAM, DATED EDINBURGH, 10TH SEPTEMBER 1791, FOR ASSEMBLY ROOMS & SHOPS, INGRAM STREET, GLASGOW. FROM THE ORIGINALS IN THE SCOTLAND MUSEUM

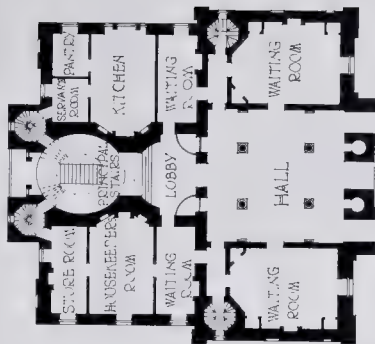


PLAN OF THE ASSEMBLY ROOMS, CONTAINING ROWS FOR DANCING MUSIC, CARDS TEA & COFFEE ROOMS WITH PROPER ANTI ROOMS OF COMMUNICATION, ALSO SHOWING THE 1ST STOREY OF THE HOUSES OVER THE SHOPS IN THE END BUILDINGS

PLAN OF THE GROUND STOREY OF THE ASSEMBLY ROOMS,
TWO WINGS FOR SHOPS FRONTING GLASSFORD STREET & PITT STREET
THE EXOS TOWARDS WIGAM STREET, MAKE PART OF THE GENERAL FRONT TO INGRAM STREET



FIRST FLOOR PLAN



Town was laid out by James Craig (1740-95) all date after 1800, and belong, therefore, to a very different school.¹

The rival city of Glasgow as it was in 1769 is outlined for us by Pennant in his "Tour in Scotland in 1769."² His summary tells us that it was then "The best built of any modern second rate city I ever saw: the houses of stone, and in good taste. The principal street runs East and West, and is near a mile and a half long; but unfortunately, is not straight. . . . Many of the houses are built over piazzas, but too narrow to be of much service to walkers. Numbers of other streets cross this (main thoroughfare) at right angles and are in general well built. . . . The great imports of this City are tobacco and sugar: of the former, above 40,000 hogs-heads have been annually imported: most part of it again exported. . . . The manufactures here

are linnens, cambricks &c. . . . so that it already begins to rival *Manchester*, and has in point of the conveniency of its ports, in respect to *America*, a great advantage over it.

Pennant also mentions that the "*Carron* Iron Works lie about a mile from Falkirk, and are the greatest of the kind in *Europe*; they were founded about eight years³ ago, before which, there was not a single house and the country a mere moor. . . . Above twelve hundred men are employed. . . . Cannon and all kinds of castings produced." The Adams early took an interest in this venture, and many of their designs were produced there and exercised a lasting influence on the industry. At Glasgow such fragments of Adam architecture as remain after the clearing away of the Infirmary, the alteration of the Trades Hall, etc., are mainly testimonies to the efforts made by James, and, perhaps, by William Adam, to continue the *Adelphi* practice. Wilson Street and College Street and the block in Stirling Street, are ghosts of what Robert would have made of them, had he survived to preside over their erection.^{3a}

These Adamitic buildings are not, of course, in scale with the great buildings of modern Glasgow, and have thus been left far behind in the development of the city. Only the curious student would now seek for such traces of the style at the close of the eighteenth century in the decayed streets that abut upon the old High Street of Glasgow. Turning to other examples in remoter parts of Scotland, a great list of designs exists, but, in the main,



STIRLING STREET, GLASGOW.
Messrs. Adam, architects (?). After 1792.

they are for unrealised projects. Culzean Castle in Ayrshire is, perhaps, the most extensive and interesting example actually built, and may be taken as a type of the "Castle Style" of Robert Adam.

Newliston, near Edinburgh, on the other hand, is a specimen of the smaller classic house which Robert had been building all his life. Gosford, fifteen miles east of Edinburgh and five miles from Haddington, was a good, if late, example of the larger type of Adam country houses.⁴ It has, however, been so entirely swamped in modern extensions that we are left to judge of its design by the original drawings as given in the "New Vitruvius Britannicus" (1802-6), for there are no drawings of the house itself in the Soane Collection relating to this important, if late, work.

The text accompanying the plates, written, presumably, by George Richardson, so long an assistant with the Adams, describes the house as "one of the last and favourite works of that

celebrated architect the late Robert Adam Esq." The main suite is 136ft. long with end mirrors; the dining-room and drawing-room being of two storeys 36ft. high in the clear, the ends of the latter being treated as apses with a shallow dome to the ceiling of the centre part of the room; the dining-room ceiling, groined and decorated with ornaments; the saloon, 30ft. in diameter, with lofty dome 46ft. high. The flues are drawn over this dome. The portico to this saloon has columns 27ft. high and 2ft. diameter. All of which indicates the considerable scale of the work, although, in point of actual accommodation, Gosford was a villa of four reception rooms and a hall.

St. George's Church in York Place, a continuation of Queen Street, Edinburgh, is attributed by strong local tradition to Adam,⁵ and, on the face of it, may be accepted as a type of his "Gothick" experiments. It is an octagonal church, that form being greatly admired at the time. The Rev.

John Wesley (1703-91) is constant in noting in his "Journal" his preference for that type of plan for preaching and meeting house purposes.⁶ The adjoining house, the original manse of the church, is a miniature of Robert Adam designs "in the Castle style." It possesses certain broad characteristics which are natural to him.

Excepting always the Register House elevation, it must be confessed that the Adam work in Scotland does not show the same fine quality as that executed in the South. There is an absence



ELEVATION OF COLLEGE STREET BUILDINGS, TOWARDS THE HIGH STREET.

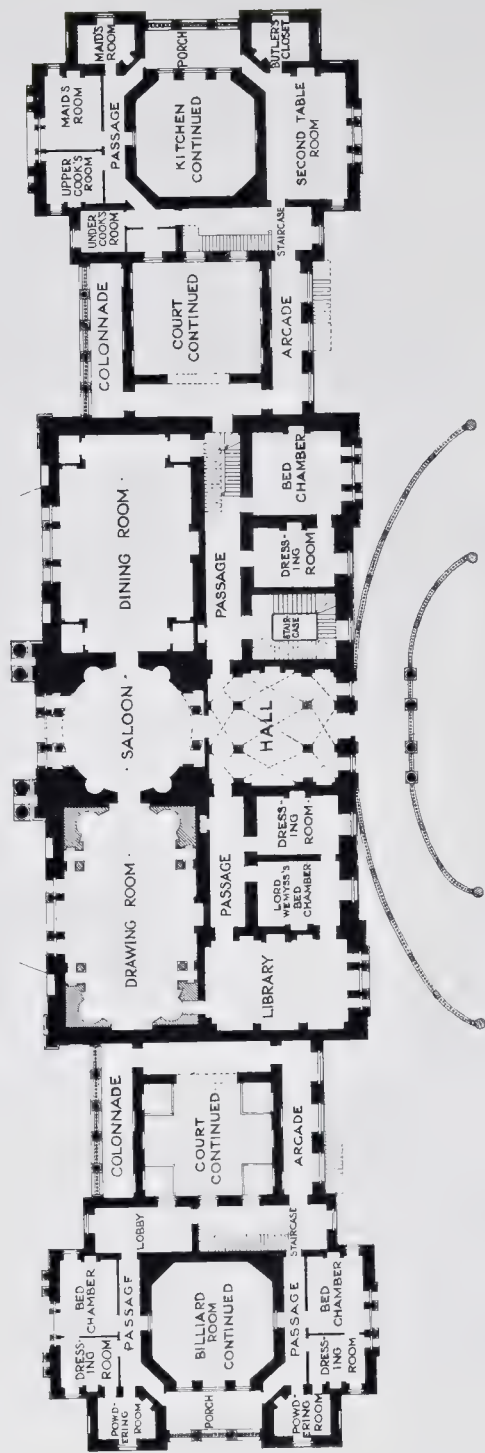
After a design (Vol. XXXVIII, page 12) dated February 27th, 1793. James and William Adam junior, architects. Ground floor altered. Original has segment arches with columns and fan to breaks at ends and three openings with square pillars in space between.



ST. GEORGE'S CHURCH AND MANSE IN YORK PLACE, QUEEN STREET, EDINBURGH, IN THE CASTLE STYLE.

Robert and James Adam, architects, 1794.

GOSSFORD HOUSE. EAST LOTHIAN. ROBERT ADAM, ARCHT.

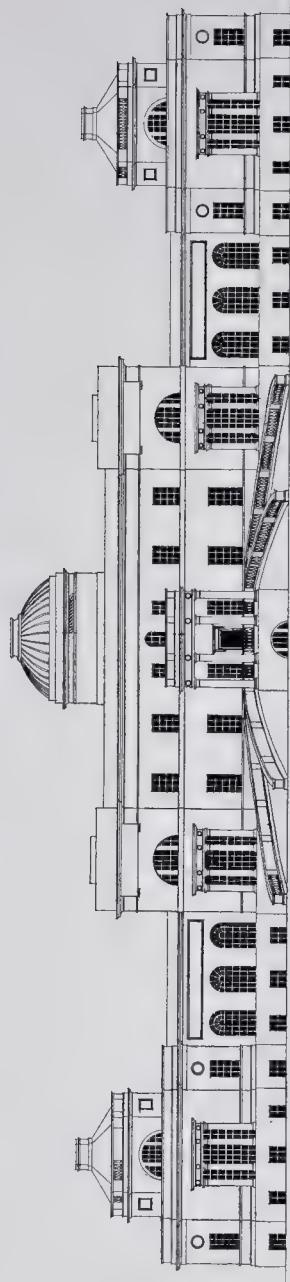


SCALE OF FEET

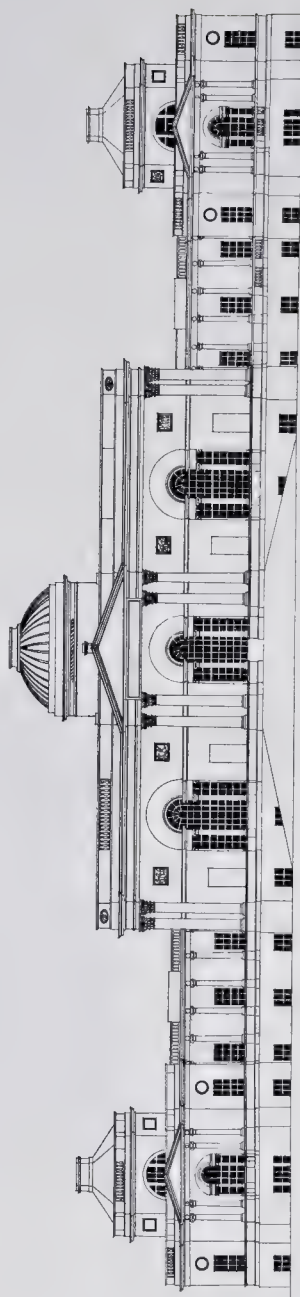
PLAN OF PRINCIPAL FLOOR

ARTHUR T. BOLTON, F.R.I.B.A.,
ARCHT.
18th, JULY, 1913.
FROM "NEW VITRUVIUS BRITANNICUS"

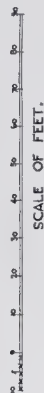
GOSSFORD HOUSE, EAST LOTHIAN. ROBT ADAM, ARCHT.



EAST ELEVATION.



WEST ELEVATION.



ARTHUR T. BOLTON, F.R.S.B.A.
ARCHT.
JULY 18 1913. REVOK DELT.
FROM THE "NEW VITRUVIUS BRITANNICUS"

of that direct personal touch and responsibility which make all the difference in artistic production.

In the case of distant works, Robert Adam was obliged to rely upon his man upon the spot, usually a clerk of the works, like James Salisbury of the Register House, to carry on in the intervals, necessarily long in those days, of his own visits. Although we know from the account of the Register House that this Adam work was done from London by means of very numerous and full drawings and instructions, still that could not be so fully the case in the works of lesser range and importance than this imposing public building. Details will, therefore, be met with in some of these northern works attributed to Robert Adam, or known to be his, which are not of his customary delicacy and refinement.

NOTES TO CHAPTER XXX.

¹ The Moray Property. Moray Place to Randolph Cliff, 1822-23. Gillespie Graham, architect. The Dean Bridge 1831.

² Vol. 1, page 251. "Tour in Scotland in 1769," by Thos. Pennant. 1 vol., 4to. London, 1790.

³ A chartered company, founded 1760. £150,000 capital in 600 shares. Carron is a village on the river of that name, two miles north of Falkirk. "Tour in Scotland in 1769," page 263.

⁴ Maudsley Castle, Clydesdale, Lanark, for the Earl of Hyndford (see Topographical Index), dated 1791-96, is an instance. A plan (No. 11), Vol. xxix, has " (sent to ?) Mr. Cairns, Edinburgh, April 12th, 1792." (No. 14), "Plan of drains corrected by Mr. Cairns, August, 1796." Cairns was, no doubt, clerk of works or foreman in charge. Evidently, the work was carried out by James and then by William Adam. Drawing (No. 15) of the offices, has a note, written against the centre turret, in pencil, on rough elevation, probably drawn by Cairns: "This I find does not seem to be the right proportion. I can find no scale, always put a scale to your drawings as I do not know anything so provoking as to . . . a want of accuracy)." (No. 16.) Plan. Reduced length. Albemarle Street, 22nd August, 1795. The authorship of the note on No. 15 may be taken as James Adam's.

⁵ Gosford is said to have been completed in 1803. The plate is engraved 1800. "The Tourist" of 1787, page 207, describes an older house built thirty years before. "Outward buildings to be finished and the premises are yet rough the inside is well worth seeing." Possibly it was reconstructed between 1792 and 1803.

⁶ "Picture of Edinburgh," J. Stark (1806), page 306, has a rough print of the church and says it was built by subscription in 1794 from a design by Robert Adam, "finished entirely in the Gothic style."

⁷ July 27th, 1766. "They have just built a preaching house, 54 feet square, the largest octagon we have in England, and it is the first of the kind where the roof is built with common sense, rising only one-third of the breadth; yet it is as firm as any in England, nor does it at all hurt the walls. Why does any roof rise higher, only want of skill or want of honesty in the builder." Wesley's Journal, Curnock, Vol. v, page 178.



GATEWAY AT CULLEN.

By James Adam (?).

PART V. CHAPTER XXXI.

THE WORK OF ROBERT ADAM IN EDINBURGH.

EDINBURGH began to wake up in 1755, and between that date and the death of Robert Adam in 1792 three millions are said to have been spent in extensions, while the valued rental of the city had tripled by 1794.¹ The building of the North Bridge was the first decisive step taken to reduce the pressure in the old town of Edinburgh, by extending the city on to the northern ridge, now known as the "New Town." The move for a long time was far from popular, because the citizens dreaded the exposed nature of the new site, and repeated alternative schemes of expansion on the southern side of the old city were attempted. Thus we have the great South Bridge² (1785-88), nineteen arches long (1,075 ft. by 55 ft.), ending where the University now stands. Hunter Square and Blair Street were also built at about the same time.

There was an Act of Parliament for building the South Bridge, University, etc., in 1785, in which appear the names of the Rt. Hon. James Hunter Blair, Lord Provost, Rt. Hon. Henry Dundas of Melville, Rt. Hon. Ilay Campbell, Lord Advocate, Sir Wm. Forbes of Pitsligo, and Robert Macqueen Braxfield.

The names of Archibald Macdowall, Esq., merchant and Dean of Building of Edinburgh; John Grieve, merchant; Wm. Jamieson, mason; John Davidson, Neil Macviccar, merchants; and James Brown, architect, appear as Trustees for the University building and the access bridge.

Provision is made to indemnify and make suitable access to a house in the north-west corner of Adam Square belonging to John Adam and leased to William Leslie. The Act, dated 1785, is to run to 1795. The date of June 21st, 1785, is mentioned as the day for extending the authority of the Town Council over lands under this Act.

Robert Adam's design for the South Bridge and the blocks of houses connected with the scheme, which is undated, can therefore be referred to that year. The actual achievement, however, was much below Robert Adam's fine scheme for this great viaduct and its approaches.

George Square³ and Buccleugh Place, off the Carlisle Road (1766-80), also represent rival schemes to the northward extension known as the New Town. Buccleugh Place is about 270 yds. long, and Chilling was the architect.

A dull street of tall, five-storey houses, this latter undertaking is remarkable chiefly for the width and scale of the lay out. The architecture is much less genial than that of George Square, which lies on a slightly higher level. George Square is spacious and has a central garden; the houses are of three storeys, with a basement and an attic. The roofs display those large canted dormers which impart so much character to the older houses in Edinburgh. The doorways are mostly of the Doric order. To-day the north side of the Square has been encroached upon by the newer buildings of the University which now dominates this quarter of the city. The south side of the Square, where the houses are smaller in scale, seems to be the oldest, and Nos. 30 and 30A have Adam-like pairs of doorways. Brown's Square,⁴ also in the same locality and built between 1763 and 1764, was so called after a builder and architect of that name. No. 17 in the square has some interest.

About twenty years earlier than the building of the South Bridge the Adams built two good stone houses, standing back, with an open space (about 200 ft. by 250 ft.) in front, which became known as Adam Square. These houses had large bow windows and, to judge by the old prints, they resembled some houses still to be seen in Castle Street. This pair of Adam houses became the Watt Institution and School of Arts in 1821, but they have now been pulled down.

The North Bridge originated in a scheme proposed by Sir William Bruce (died 1710), the greatest architect of the preceding age. It was actually begun in 1763. The cost of the structure

DIAGRAM PLAN OF EDINBURGH, SHOWING THE OLD CITY & THE NEW TOWN, & POSITION OF ROBERT ADAM'S CHIEF WORKS. LATER EXTENSIONS BEYOND NEW TOWN, BLOCKED OUT.





PERSPECTIVE VIEW OF THE PROPOSED BUILDINGS ON THE SOUTH BRIDGE, EDINBURGH.



DESIGN FOR THE PROPOSED HOUSES AND SHOPS ON THE SOUTH BRIDGE, EDINBURGH.

is said to have been £25,000, and the length of the viaduct was 1,134ft., in five arches, three of 72ft. span and two of about 50ft.⁵ William Mylne (*circa* 1734-90) took a contract (£10,140) for it in 1765. In 1769 part of the work gave way and the bridge was not finally opened till 1772.

On August 4th, 1769, the side walls and south abutment settled, and an express was written and sent on behalf of the Town Council of Edinburgh⁶ to Smeaton (1724-92), the engineer, as well as to John Adam, who was then at Blair, asking him to return. A letter was also addressed to Alexander Brown, the cautioner for Mylne.

On August 9th Smeaton and Adam recommended the lightening of the bridge by the removal of the earth upon it. James Brown and Henderson, architects, as well as John Adam all concurred in this proposal.

There was a joint report of Smeaton, Adam and Baxter on August 22nd, 1769.

On August 30th Alex. Brown and Robert Mylne, bondsmen for William Mylne, appeared before the committee and agreed to act according to this report.

In September we hear of difficulties over the responsibility for the cost of repairs, etc.

To us, however, the affair is chiefly interesting as bringing in the names of a group of architects who were at work in Edinburgh at this time.

The North Bridge was built across the old markets lying at the bottom of the valley between the opposing ridges of the Old and



THE ARCH OVER COWGATE AS BUILT.

New Towns, and the heavy nature of the work can be judged by the fact that arches were 68ft. high. The North Bridge constituted rather what we should call a viaduct than a bridge, consisting of a long series of masonry arches. It was much more interesting than its successor, the present bridge, which was built in 1873 with steel arches, in a few spans and with a much greater width of way.

The Mound, which is parallel to the North Bridge, cuts across the valley in an unhappy fashion. It had already been begun at this period, as the "Tour to the Western Highlands" (1787) says, "Entirely formed of earth taken out of the foundation of the New Town, begun in 1783, and now almost brought to a level; this was a very surprising undertaking, and the abundance of the earth already buried is beyond conception." It was, says Creech, 800ft. long and, in height, 92ft. and 58ft. at the south and north ends respectively.

The first scheme for the New Town was drawn up in 1767. Laid out as a parallelogram, 3,900ft. by 1,090ft., the plan was self contained and not designed for further developments. In view of what has happened since, it cannot be regarded as having been the correct solution of the problem. The levels were not sufficiently considered, and the vital importance of the gradients was overlooked.

The cross section of the site, being like a saddle, each of the three great longitudinals, Princes, George⁷ and Queen Streets, represents a different level. The crossways, Hanover, Frederick and Castle Streets, intended to connect these main thoroughfares, all rise sharply up the ridge, to fall again in a way which is very troublesome, in view of the vast extensions of the houses and streets beyond, leading down on to the low ground towards Leith. Grant, the author of "Old and New Edinburgh," is certainly right in pointing out that two diagonals rising up the slope at proper gradients were required for access to the New Town on that side.

The main street on the highest level of the ridge, called after King George, was planned to end in two great squares, each of which was to have had an important church closing the vista. At the eastern terminal in St. Andrew's Square, however, a large house with a portico was actually built, and of the two churches only St. George's in Charlotte Square at the western end was finally erected in the intended position. The corresponding St. Andrew's Church (1785-87, Fraser, R.E., architect) was relegated to a subordinate position.

The original Physicians' Hall by James Craig (1740-95), built in 1778 opposite to the latter church, was pulled down in 1843, and a bank now occupies the site. Adam made some plans to alter this hall, which were not carried out. The new hall was built by Thomas Hamilton (1785-1858) in Queen Street, adjoining Baron Orde's house. The Edinburgh Assembly Rooms (1783) were a little higher up in George Street, on the same side.⁸ The first house built in the New Town was in Rose Court, George Street, being erected by Craig for John Young.

James Craig, son of Robert Craig, a merchant in Edinburgh, and of May, youngest sister of James Thomson, author of "The Seasons," and Minister of Ednam, was the architect of the original New Town scheme. He made a revised scheme in 1774 by which there would have been a great circus in the centre, where Frederick Street crosses George Street. The levels, however, would have made this very difficult, if not impossible, and the proposal was not adopted. There is an old plan of this scheme adorned with a portrait of Craig, by Martin, and an inset elevation of the Physicians' Hall—"Chaste Grecian architecture of the Temple of Esculapius."

Princes Street was to have been named St. Giles. George III, however, seems to have thought that the low associations connected in his mind with that name, would spoil the street's chances, and so the venerable patron saint was ruled out.

In 1786 Craig brought out a pamphlet on the subject of remodelling the Old Town. An octagon was proposed to be formed about the Tron Church. Craig died in Edinburgh on June 23rd, 1795, aged fifty-five. Possibly he was not a very practical architect, and, in any case, the development of the New Town was not very rapid, so that he cannot be said to have been the Wren of New Edinburgh.

In 1768, in anticipation of the North Bridge affording access to the proposed New Town, a theatre was built where the General Post Office now stands opposite to Adam's Register House. James Boswell wrote the prologue for its opening in 1769. Sam Foote ran the theatre in 1770, and Mrs. Siddons gave memorable performances there in 1785. This theatre lasted ninety years, up to 1859.

In 1774, thanks to a decision given by the great Earl of Mansfield, the fatal step of building houses on the valley side of Princes Street was stopped, and the magnificent terrace effect of the street, which is the making of modern Edinburgh, was thus preserved.

St. Andrew's, the great eastern square, was built 1778-84. It measures 510ft. by 520ft., which, it will be agreed, are noble dimensions. On the central axis stood the house of Sir Lawrence Dundas, built by Sir William Chambers,⁹ after the customary portico type. This mansion is now the Royal Bank of Scotland and, as already mentioned, the site had been intended for the church of St. Andrew's, designed to face that of St. George's in Charlotte Square, at the distant end of the central George Street.

Sir Lawrence Dundas had been Commissary-General of the army in Flanders, 1748-59. A second son of Thomas Dundas, a baillie of Edinburgh, who went bankrupt, the future Sir Lawrence is said to have started behind the counter. He was created baronet 1762, with a remainder to his elder brother, Thomas Dundas, who had succeeded to the estate of Fingask. His son Thomas was raised to the peerage of Great Britain in 1794 as Baron Dundas of Aske in Yorkshire, and was ancestor of the Marquess of Zetland. Robert Adam executed work for Dundas in Arlington Street and at Moor Park. In 1786 Hanover, the easternmost of the three great cross streets, was built, marking the westward progress of the New Town.

The visitor who wrote the "Tour to the Western Highlands," 1787,^{9a} notes three very conspicuous houses in St. Andrew Square—those of Sir Thomas Dundas, Lord Dalhousie and Sir James Colquhoun. He speaks of 12,000 men as being employed on the New Town.

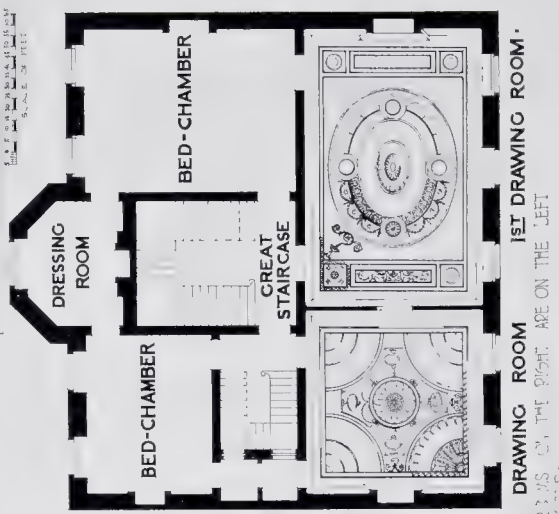
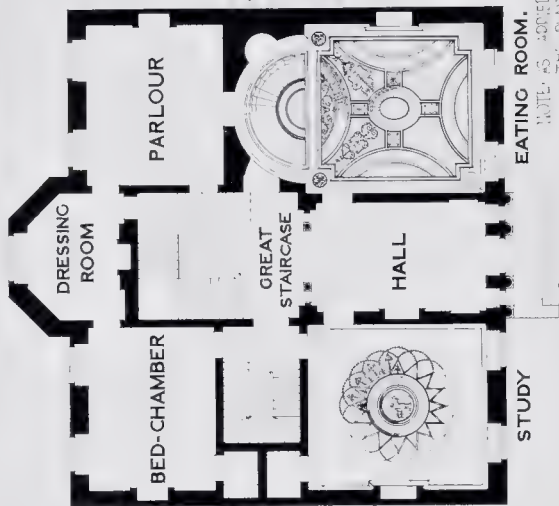
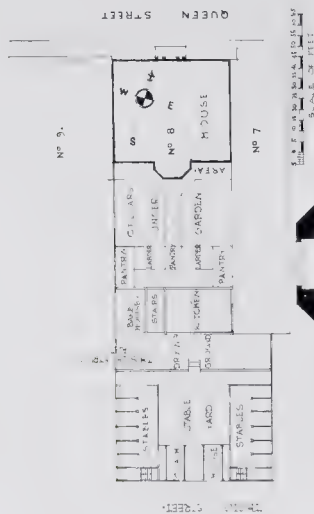
By 1790 the New Town had extended as far as Frederick, the centre cross street, which was completed in 1795, and Castle, the third and last of the cross streets, was begun. The work here has more of the true Adam character. The double-fronted bow window type of house, with a quiet masonry effect, is much better than the later work that prevailed during the great extensions on the lower slopes, after the end of the century, between the years 1802 and 1822. Castle Street is famous for the residence of Sir Walter Scott (1771-1832), who lived at No. 39.

Naturally, in these streets certain houses for individuals would be in hand, and, most probably, were occupied, well in advance of the completion of the actual street.



A PAIR OF HOUSES IN CASTLE STREET, NEW TOWN, EDINBURGH.
Robert and James Adam, architects (?).

PLANS OF THE LORD CHIEF BARON ORD'S
HOUSE IN THE NEW CITY OF EDINBURGH.
NO.7 QUEEN STREET
ROBERT ADAM ARCHT 1770



PLAN OF THE PARLOUR STORY.
FROM THE DRAWINGS IN THE SOANE MUSEUM.

PLAN OF THE PRINCIPAL STORY.
FROM THE DRAWINGS IN THE SOANE MUSEUM.

Before dealing with Charlotte Square, the western terminal of the New Town scheme, it will be as well to see what was going on in Queen Street. This is a terrace, like Princes Street, only on the reverse slope of the ridge that constitutes the New Town. The view is a very extensive one over the lower levels towards Leith, but the later buildings of the early nineteenth century, forming the northern New Town, do much, in spite of the fine gardens, to destroy the original terrace effect and to obscure that appearance of a free and open space which is the glory of Princes Street on the other slope.

When Baron Orde, Lord Wemyss and others built houses in Queen Street no such extensions were thought possible. Edinburgh in those days had quite modest ideas of its future growth, and, as has been pointed out, the plan of the New Town provided for no future extensions, but was designed to be complete in itself. Baron Orde's¹⁰ house "exceeded and excelled" the other houses, as Adam's block plan, here reproduced, truly suggests. Baron Orde died in 1777, and as Adam's drawings are all of 1770-71, the house must have been in hand at that time. Already in 1770 David Hume, who had returned to Edinburgh in August, 1769, was building a



BARON ORDE'S HOUSE, QUEEN STREET, EDINBURGH.

Robert Adam, architect.

DETAIL OF DOORWAY TO BARON ORDE'S HOUSE.

house at the south-west corner of St. Andrew Square, with a door in South St. David Street, not far off. There is a story that Baron Orde's daughter,¹¹ a witty young lady, chalked up "St. David Street." Hume's servant lass hurrying in to tell him that he was being made a game of, the philosopher replied, "Never mind, lassie, many a better man has been made a saint before."

There is a letter, characteristic in its humour, of October 2nd, 1770, from David Hume to Baron Mure of Caldwell, in which he says¹²: "I am engaged in

the building a house, which is the second great operation of human life; for the taking a wife is the first, which I hope will come in time; and by being present, I have already prevented two capital mistakes, which the mason was falling into; and I shall be apprehensive of his falling into more, were I to be at a distance."

David Hume died there on August 25th, 1776, and Robert Adam designed his old friend's monument, which stands not far away in the Calton Burial Ground. Hume left ten guineas to Miss Orde to buy a ring "as a memorial of his friendship and attachment to so amiable and accomplished a person."

Other friends, Adam Smith, Blair and Ferguson, all lived close by.

James Boswell has something to say about "Lord Chief Baron Orde" in his "Tour to the Hebrides."¹³ This famous journey with Dr. Johnson was made in 1773, and Boswell's account is that "This respectable English judge will be long remembered in Scotland, where he built an elegant house, and lived in it magnificently. His own ample fortune, with the addition of his salary, enabled him to be splendidly hospitable. . . . In my opinion, it is better for Scotland in general, that some of our public employments should be filled by gentlemen of distinction from the south



CEILING OF THE SECOND DRAWING-ROOM, BARON ORDE'S HOUSE.



CHIMNEYPIECE AS DESIGN FOR SECOND DRAWING-ROOM,

1771.

"Opening 4.0 x 3.9 high. All statuary marble. Slab 2.2 wide & black marble coverings."

side of the Tweed, as we have the benefit of promotion in England. Such an interchange would make a beneficial mixture of manners, and render our union more complete. Lord Chief Baron Orde was on good terms with us all, in a narrow country, filled with jarring interests and keen parties."

This important house for Chief Baron Orde has been carried out in accordance with Robert Adam's plans, with this curious difference, that the existing house is reverse-handed to his plan, the rooms on the right of the centre having been built on the left, and *vice versa*.

The intended ceilings were lightly sketched by Robert in pencil on the general plan, but the detail drawings agree exactly with these indications, and the designs have, therefore, been drawn accordingly on the plans now illustrated.

At the present day the two front room ceilings on the ground floor are quite plain, but they may have been replastered, as the "Eating Room" has its original frieze of heads, garlands and vases. Since 1882 the house has been used as a "Day School for Boys," known as the "Edinburgh Institution," established in 1832. It is, therefore, very plain inside nowadays and all the woodwork has been painted brown, and where renewals have been necessary everything has, naturally, been done in a very simple way. The ceilings that have fortunately been preserved are fine examples, and the whole house is of great interest.

Except for four painted medallions, the ceilings are now all white; the doors are plain in six panels, and have the same frieze ornament throughout. The shutters and skirtings are also simple, as is the staircase with its balustrade. The mantels are mostly now of an ordinary pattern and the grates have been altered; the study mantel, which is the most elaborate, has swags and pateræ with heads; there is also a good mantel in the hall. Here there is one departure from the original plan, as there is no screen of columns at the entrance, but only a wall with a door in it; very likely, it was so built in the first instance. The back façade is of plain, rough stone, and beyond the present school yard are later buildings, while the back of the site is now intersected by a street.

The façade of Baron Orde's house towards Queen Street remains a very agreeable piece of simple architecture, the chief interest being centred



CEILING OF THE FIRST DRAWING-ROOM, BARON ORDE'S HOUSE.

Robert Adam, architect, 1770.



MANTEL, NOW IN STUDY, AS DESIGN "FOR 1ST DRAWING-ROOM. LORD CHIEF BARON ORDE," 1771.

Note.—"Opening 4.4 x 4.0 high. All statuary veined 2.6 wide and Black coverings."



HOUSES IN QUEEN STREET, NEW TOWN, EDINBURGH, IN THE ADAM STYLE.



DETAIL OF A DOORWAY IN QUEEN STREET.

upon the columned doorway. The sash bars to the windows, the original wooden door, and the railings to the street have all disappeared. A parapet has also been added and very likely the cornice as well has been tampered with. The top storey of these eighteenth century houses, being usually only about 7ft. high, will often be found to have been raised later on in the nineteenth century.

The adjoining houses, No. 9 and No. 10, in Queen Street, were pulled down in 1884 for the Hall of the Royal College of Physicians, Thomas Hamilton (1785-1858, famous for that fine building, the High School, 1825) being the architect. His work is an interesting essay in Neo-Grec. Further along Queen Street some Adam-like lead fans are to be seen in the doorways, and at No. 28 there is a hall ceiling which exhibits plasterwork of the same type.

Lord Jeffries was living at No. 62 from 1802-10. No. 64, Lord Wemyss's, would, on the face of it, be assumed to be a house by Robert Adam, because of the Adam design for his grand villa at Gosford, not far from Edinburgh. This Queen Street house, however, seems rather "Adamitic," in Walpole's phrase, than true Adam of the parent stock. It contains mixed elements, and displays some features not seen

elsewhere in Adam works, or very congruous in themselves.

As an Edinburgh town house of the eighteenth century, however, it is of great interest, and I am greatly obliged to the present owners, who have been in possession since 1885, for permission both to visit and to have these photographs taken of the premises.

The plan of the house is quite simple, and it does not appear to have been much altered; only the back staircase has, I think, been removed and replaced by



CEILING OF ADAM CHARACTER IN NO. 64, QUEEN STREET.



HALL CEILING, NO. 64, QUEEN STREET.

a strong-room. The hall ceiling is decorated, and there are oval medallions on the walls. The main staircase has a ceiling of some ingenuity. The front room on the ground floor has a ceiling based on an oval. There is a white marble mantelpiece, and the panels over the doors are decorated with figures. The room behind is now rather dark, but it has evidently been an interior of some importance, as on the ceiling are bands of figures at either end, while in the centre is a large circle forming the basis of the design of the whole.

On the first floor is a good ceiling to the large front room, while the small apartment over the hall retains a curious old cast-iron grate with Egyptian figures. The back room on this floor has a colonnade.

This end of Queen Street seems destined to be reconstructed, and there is reason to fear that the modern surroundings will before long destroy the present reserved and domestic character of the work of the earlier epoch. It is to be hoped, however, that the citizens will have sufficient

historic sense to see that houses in Queen Street, like Nos. 8 and 64, for instance, are, in any event, scrupulously preserved. Surely, Edinburgh cannot afford to obliterate the eighteenth century.

From this western end of Queen Street we turn up the sharp incline of Charlotte Street, leading into Charlotte Square. The return end of the northern block of the square has been carefully treated, and it was Adam's intention to build a back wing which, facing towards Charlotte Street, would have masked the bare back elevation of the houses in the square, which is now displayed in a very crude fashion.

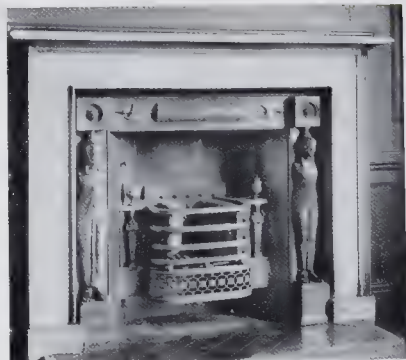
With Robert Adam's appointment as "Architect to the Square," a definite architectural effect seemed at last about to be achieved, a quality in which the New Town, considered as a unit of design, had hitherto been distinctly lacking. The story of how his design failed to materialise as a whole is one which is not devoid of a certain dramatic interest and is worthy of some attention.

"Robert Adam, architect to the Square, 1791." Such is the inscription on a plan now preserved in the City Offices at Edinburgh, which shows how he intended to lay out and complete the great square named after Queen Charlotte, which had been planned to be the western terminal of George Street, the middle artery of the New Town.

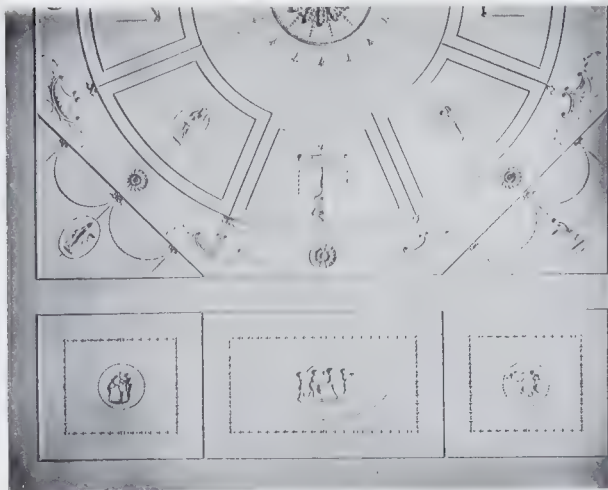
There are two elevations by Adam preserved in the Borough Engineer's office¹⁴ (drawer No. 22). The one which is now numbered 14 is a drawing mounted on rollers: it is headed, "Design for 12 houses on the East side of Charlotte Square showing the opening of George Street in the centre, 114ft. wide, the whole extent being 522ft." It is signed "Robert Adam, architect, 1791." There is an endorsement on the back, "Edinburgh 11th March, 1807. This is the elevation of the houses to be erected on the East side of Charlotte Square, referred to in the articles of Roup of this date. Archibald Campbell, Treasurer, E. Butterworth, Town Surveyor."

In spite, however, of this very definite official approval, very serious changes were made, presumably by Sir Robert Reid, who seems to have carried on the works of the square as well as those of the church after Robert Adam's death on March 3rd, 1792. It may, perhaps, be assumed, however, that Reid can hardly have appeared on the scene until after James Adam's death in 1794. The outbreak of the Revolutionary Wars in 1793 probably caused a suspension of any current work in the square.

The second elevation (No. 15) is headed "Design of the North and South sides of Charlotte Square, extends 325ft. and contains 9 houses." Robert Adam's



MANTEL AND GRATE OF LATE 18TH CENTURY CHARACTER IN NO. 64, QUEEN STREET.



CEILING OF LATE ADAM TYPE IN NO. 64, QUEEN STREET.

name is missing on this mounted sheet, which is without rollers. The drawing has a similar endorsement of the same date as No. 14, but written on the front. On the back the canvas used in the mounting has been carefully cut back to show a writing and signatures as follows: "This is the elevation of the buildings to be erected on (north and south) side of Charlotte Square and which is referred to in the (articles) and conditions of Roup of the different lots of this date, whereof this docquet being written by William Forbes (Town) Clerk of Edinburgh is subscribed by the Right (Hon.) James Stirling, Lord Provost on behalf of the



END ELEVATION OF THE FIRST BLOCK BUILT IN CHARLOTTE SQUARE, NEW TOWN, EDINBURGH.

"Robert Adam, architect to the Square," 1791.

Magistrates of Edinburgh the 28th day of March, 1792¹⁵ before these witnesses: William Sibbald, Overseer of the City of Edinburgh, and the said William Forbes. Signed, James Stirling, E. Butterworth, Alexander Stevens, Orlando Hart, Robert Ingles, David Hay, James Hamilton, Robert Young, Adam and Thomas Russell."

There is an old plan showing the progress of the square in which this north block is the only part having the names written on the lots, the names being those given. This plan is



"DESIGN OF THE WEST SIDE OF CHARLOTTE SQUARE EXTENDING 522 FEET WITH THE GREAT CHURCH IN THE CENTER AND 5 OR 6 HOUSES ON EACH SIDE OF IT."

"Robert Adam, *Architect to the Square*," 1791. *From original in the Soane Collection.* End bays 35ft., centre 58ft., intermediate 39ft. Blocks of houses 145ft. apart. Church 113ft. wide, 43ft. high to top cornice of houses, 45ft. to top cornice of church, 100ft. to top of dome.



VIEW OF THE WESTERN SIDE OF CHARLOTTE SQUARE IN THE NEW TOWN, EDINBURGH.
The church by Sir Robert Reid, "King's Architect," 1813-14. Houses after Robert Adam's original design.

not dated, but it shows that Queen Street was completed at the canted corner to Charlotte Street, but that the remainder of the frontage block, with the return to Castle Street, was not yet begun. Charlotte Square as a whole was still only a project.

The actual lay-out of the garden in the centre of the Square was agreed in March, 1796, between the Provost and the owners of the lots on the north sides whose names have already been given. The iron railings are specified and described, and it may be fairly assumed that the houses were already completed, if not occupied at that date.

The endorsement is made on the plan of the Square which had been signed on March 28th, 1792,¹⁶ as the ground plan of the buildings to be erected. On the face of the drawing is a note relating to the exchange of land necessary to complete the western side of the Square, as to which "the Council does not bind itself to erect the Church to this or any other elevation." The plan of the church here shown is that by Robert Adam and not the one which is built.

Belonging to 1804 (April 2nd and 3rd) is a small deed plan referring to an agreement between the Lord Provost and Lord Moray: it was for an exchange of land necessary to complete the square at the north-west corner. This plan shows a north and south back street, and a short cross street, east and west, to be laid out behind the proposed church. This was a very unfortunate departure from Robert Adam's original plan for the western finish of the New Town. There is also an elevation (No. 13) signed R. R. and dated March, 1806, showing that Sir Robert Reid, who spoilt the church, was also responsible for this mistake. This elevation is endorsed March 11th, 1807, and shows a façade with a frontage of 133ft. of cheap two-storey cottages, designed for this same cross street.

There is another plan of Charlotte Square¹⁷ (No. 3) with endorsements on the back dated 1804 and 1806: "This is the plan of building lots or stances on the south and west sides of Charlotte Square in the extended Royalty of the city of Edinburgh and which is referred to in the articles and conditions of Roup of these stances of this date. Peter Hill, treasurer, 1804, and Archibald Campbell, 1806." On this plan two houses at the north-east corner, two at the north-west and south-west corners, and two more south of the church are all marked as built. It is quite evident therefore, that, apart from the first block, or northern side of the Square, very little was done until the commencement of the new century, and several years after the death of both Robert and James Adam.

It is a tragedy that Robert should have died so close upon the commencement of this important Square, which, had it been completed in accordance with his original designs, would have been a grand example of the Adam style. In the case of the church, we must regret that the Town Council were so cautious and canny in their disclaimer as given above, for Robert Reid, the King's architect, was destined to entirely spoil the building when it was at last erected between the years 1811 and 1814.

As built, St. George's Church differs so entirely from Robert Adam's design that it is quite outside the scheme of this book. The heavy and clumsy interior that we now see bears no relation to the original plan here given. The idea seems to have spread about that the church, as designed by Robert Adam, would be too expensive, but in the end Reid seems to have spent¹⁸ as much, if not more than would have been required to carry out the original design.

It was probably Reid also who made such modifications in the two opposite blocks of houses—those which face the church and form the eastern side of the Square—as to spoil Adam's conception. Only the one block forming the north side of the Square was, as it has been already clearly proved, built near enough to the time of Robert Adam's death to have escaped such modifications. Although the two blocks either side of the church, which form the western side of the Square, were still hanging fire in 1804-6, some twelve years after Robert Adam's death, they are less altered than the eastern side; while the block forming the south side of the Square has evidently been repeated fairly correctly from the early work facing it on the north side, with one important difference, however, in that the return ends, of which Adam had made a feature, are quite neglected. Robert Adam's artistic touch, in fact, is missing in all this later work, and his influence was already being superseded by the dull and heavy school of Reid and Playfair.



FROM A DRAWING IN THE POSSESSION OF THE CITY OF EDINBURGH, SIGNED MARCH 11TH, 1807.
The outline small scale drawing in the Soane Collection of the entire east side of the Square has title, "Design of Twelve houses on the East Side of Charlotte Square showing the opening of George Street in the center 114 wide. The whole extent is 512 feet."



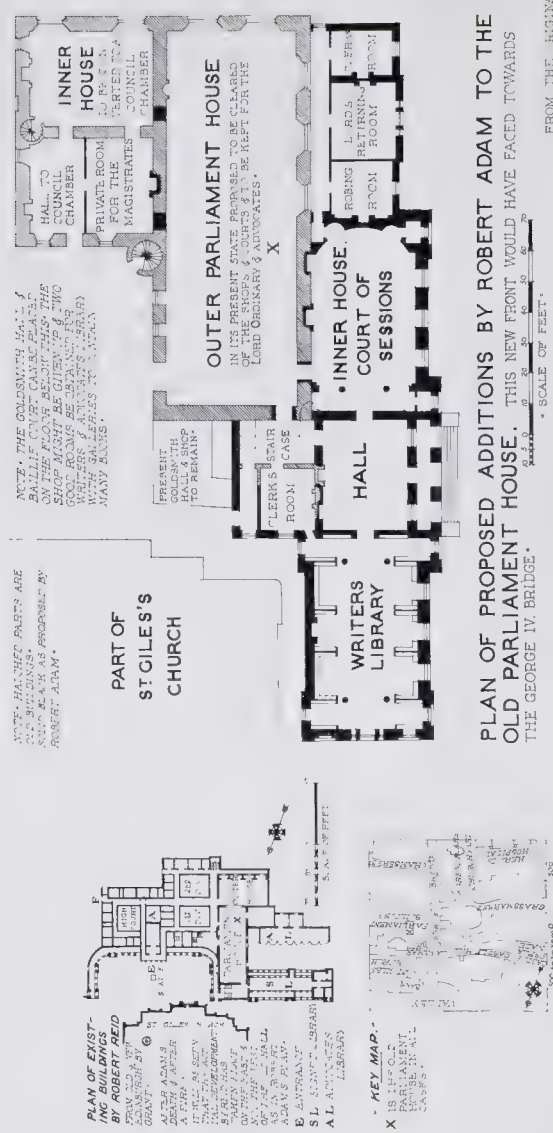
"DESIGN OF THE NORTH & SOUTH SIDES OF CHARLOTTE SQUARE, EXTENDING 325 AND CONTAINING NINE HOUSES."

The original Adam drawing in the Soane Collection has been pricked through.



VIEW OF THE NORTH SIDE OF CHARLOTTE SQUARE.
The first block built. Robert Adam, architect, 1791.

PUBLIC BUILDING IN EDINBURGH. PROPOSED BY ROBERT ADAM, 1791.
 DESIGN FOR ADDITIONS TO THE COLLEGE OF JUSTICE, FOR THE LIBRARIES OF THE DEAN
 AND FACULTY OF ADVOCATES, AND FOR THE WRITERS OF THE SIGNET.
 IN THE OLD TOWN OF EDINBURGH ADJACENT TO THE OLD PARLIAMENT HOUSE & ST GILES'S CHURCH.



THE PARLIAMENT HOUSE

Is another Edinburgh building which bears a certain superficial likeness to Robert Adam's work. After the fire of 1824 Reid's additions and alterations simply replaced the old Scotch Renaissance work of the seventeenth century. It is quite true, as we shall show, that Adam had made designs for a partial rebuilding.

The Parliament House was the Westminster Hall of Scotland. Built between 1631 and 1639, it measures 122ft. by 49ft. by 8oft. high. Here the members sat all in one chamber from 1639 to 1707.

Pennant in his "Scot's Tours,"¹⁹ writing in 1772, says, "In the Parliament Close, a small square, is the Parliament House where the Courts of Justice are held. Beneath are the Advocates Library and the Register Office."

In the following August, 1773, Boswell takes Dr. Johnson "to see some of the things which we have to show at Edinburgh. We went to the Parliament House, where the Parliament of Scotland



"WEST FRONT OF A NEW DESIGN FOR PART OF THE COLLEGE OF JUSTICE AND OF A LIBRARY FOR THE DEAN & FACULTY OF ADVOCATES AND ALSO OF A LIBRARY FOR THE WRITERS TO THE SIGNET, &c."

Robert Adam, architect, 1791. Original in the Soane Collection.

sat, and where the ordinary Lords of Session hold their courts, and to the new session-house adjoining to it, where our court of fifteen (the fourteen ordinaries with the Lord President at their head) sit as a court of review. We went to the Advocates' Library, of which Dr. Johnson took a cursory view; and then to what is called the Laigh (or under) Parliament House, where the records of Scotland, which has an universal security by register, are deposited, till the great Register Office be finished. I was pleased to behold Dr. Samuel Johnson rolling about in this old magazine of antiquities. There was, by this time, a pretty numerous circle of us attending upon him." This was the occasion on which, as Walter Scott tells us, Henry Erskine (brother of Lords Buchan and Erskine), after being presented to Dr. Johnson by Boswell, slipped a shilling into his introducer's hand, whispering that "it was for the sight of his *bear!*"²⁰

It will be seen from the key plan illustrated that the present buildings have developed on very different lines from those of the interesting scheme prepared by Robert Adam in 1791. The main

front of the building is now parallel to the old Church of St. Giles, which it seems to enclose in half a quadrangle.

Apparently, Robert Adam contemplated that the site would be cleared in the direction of the present George IV bridge, as he plans his main front on this western side. On the east, at the back, he was apparently intending to leave the old buildings as they stood, with some modifications only of his own. His principal façade would, in his own hands, certainly have been carried out with the extreme refinement of the elevations of the Register House, and Edinburgh would then have rejoiced in another masterpiece.

NOTES TO CHAPTER XXXI.

- ¹ "Letters to Sir John Sinclair, Bart., respecting Edinburgh in 1763." Wm. Creech, 1793. pamphlet.
- ² Foundation stone August 1st, 1785; opened March, 1788 (22 arches?); cost of land £96,000 an acre. (Wm. Creech.)
- ³ George Square in 1763 was Ross Park and sold for £1,200; the ground rents in 1793 were above £1,000 a year. (Wm. Creech.) Pennant (page 70) Tour, 1769, says: "A small portion is at present built, consisting of small but commodious houses in the English fashion. Such is the spirit of improvement, that within these three years sixty thousand pounds have been expended in houses of the modern taste, and thirty thousand in the old." On page 71 he notes: "the houses in St. Andrew's Square cost from £1,800 to £2,000 each, and one or two £4,000 or £5,000. They are all built in the modern style, and are free from the inconveniences attending the old city."
- ⁴ Brown's Square, five minutes from the High Street, built 1764, has now vanished. It is described as an elegant square, and had many notable inhabitants.
- ⁵ "Tour to the Western Highlands," 1787, pages 184-6. (Shaw Stebbing). 12mo, 1788.
- ⁶ Acts and proceedings of the T.C. of Edin. since August 3, 1769, re New Bridge, with report. In the Bodleian
- ⁷ George Street is 115ft. wide and 2,430ft. long. Rose and Thistle Streets are 30ft. wide. "Old and New Edinburgh," by Grant.
- ⁸ They are described in 1787 as "heavy outside without external ornaments." Inside probably the completest in Europe. The large hall room, 93ft. 6ins. by 42ft. by 43ft. 6ins. high. Tea room, 52ft. by 25ft. 2ins. Card rooms, 35ft. by 18ft. Salon, 24ft. square (other lesser rooms above. "This magnificent Assembly Room was begun about 4 years since and we now saw it almost finished."
- ⁹ In Richardson's "Book of Ceilings" (1776), plates 17 and 18, are designs for the dining and drawing rooms for the house of Sir Lawrence Dundas at Edinburgh. The ornaments are stated to be executed by Clayton and Coney; the latter name occurs on one of Adam's drawings as that of a plasterer.
- ¹⁰ "Tour to the Western Highlands," page 185: "Such is the present rage for building, that streets are daily rising to the surprise of everybody, and I was informed by a principal architect that near 12,000 workmen are now employed for this purpose."
- ¹¹ Robert Orde, Esq., Lord Chief Baron of the Exchequer, attended meeting of the trustees for the Register House August, 1765 and later when Robert Adam's plans for this work were approved.
- ¹² Afterwards second wife of Lord Braxfield. Michael Nasmyth (1719-1803), started 1751, built David Hume's house, also part of George's Square, Old Town. 47, York Place is Alex. Nasmyth's design, also the Dean Bridge and Temple. See Autobiography of "Stream-hammer" Nasmyth.
- ¹³ Vol. II, page 436. Life and Correspondence of D. Hume by J. Hill Burton. 2 vols., 8vo. Edinburgh, 1846.
- ¹⁴ Boswell's Journal of a "Tour to the Hebrides," 1773. Constable Edition, 2 vols., Oct. 1908. Vol. I, page 17. Boswell's book only appeared after Dr. Johnson's death in 1784.
- ¹⁵ At the Town Hall in the old city, which was the Royal Exchange, built in 1753. I am much indebted to Mr. Wainwright, the Borough Engineer, for allowing me to study and have photographs taken of these drawings. In the Municipal Gallery there are also some interesting maps and plans of the New Town.
- ¹⁶ Robert Adam had died earlier, on March 3rd.
- ¹⁷ Wm. Creech states that in March, 1792, ground for nine houses on the north side of Charlotte Square sold for £2,480 or £9 per foot frontage, plus £6 per annum for every 42ft. frontage.
- ¹⁸ Made probably in view of a land sale.
- ¹⁹ The cost is given as £33,000 and seating as 1,600. Foundation stone laid, May 14th, 1811.
- ²⁰ Pennant, Vol. III, page 24.
- ²¹ Boswell, page 28, as above.

PART V. CHAPTER XXXII.

THE REGISTER HOUSE OF SCOTLAND IN EDINBURGH.

THIS important building, the Register House of Scotland in Edinburgh, is the most complete example of Robert Adam's public buildings, a class of work which he greatly desired and was ever planning to execute. Fortune, however, in lavishing her favours upon him in other directions, dogged every undertaking of his of a public character with such mishaps that next to nothing was accomplished. By a supreme irony, death cut short Robert's career at the very moment when the grand building for the University of Edinburgh seemed about to afford him a most magnificent opportunity.

I have been delighted, accordingly, to find still extant at the Register House of Scotland records in such abundance as to enable me to set out in detail the history of the building, with the methods, prices, and names of the people employed in this great work which extended over a period of twenty years, from, say, 1772 to 1792.

Apart from the "Minute" and "Sederunt" books, the actual working drawings from Adam's office, preserved on the spot, although a casual and incomplete set, constitute alone a record of the greatest interest. We have here a sample of precisely those rough, but actual working drawings the great bulk of which the arranger of the Adam drawings now in the Soane collection did not hesitate to destroy when he put together the famous fifty-three volumes.

The result is all exceedingly modern, and the architect, on turning over these remains of the working drawings of the Register House, will find that office and building methods are much what they were, and that Robert Adam had to expend all that minute care and thought which are exercised to-day to secure equivalent artistic results.

The majority of the rough full sizes are in ink on very common paper, such as Adam used for these purposes. The drawings are only an odd selection that have happened to be preserved on the spot, without any special care having been taken of them as records; and there must have been many more. One or two of them, I think, demand a special comment; for instance, a full size (dated June 20, 1786, Albemarle Street) for the chimneypiece of the Lord Register's room, a feature which now no longer exists in the building. This drawing has interesting decorations, sketched freely in ink, no doubt by Robert Adam himself. Another is the large metalwork full-size detail which will be referred to later on. (See page 230, vol. II.)

There is also a design for the floor of the rotunda or "Dome," the pattern of which is shown radiating in Italian fashion, and belonging to it is a full-size detail for one of the circular gratings to be used for the hot-air inlets. These were to be let into the pavement like pateræ, and to form part of its pattern.

The history here to be set forth in detail seems to suggest that the eighteenth century method of securing a good public building differed in its essentials from later practice. The small number of the committee, composed of very leading public men directly concerned, the one annual meeting, and, above all, the confidence and respect paid to "their Architect," combined with an absolute support of his authority, must strike and impress every modern reader. Lord Frederick Campbell seems to have been the mainspring of the undertaking, and thus his name, with that of Robert Adam, must always be gratefully remembered by students and lovers of architecture.

Lord Frederick Campbell was a son of John, the fourth Duke of Argyll, and of Mary, daughter of John, second Lord Bellenden, whose mother was the beautiful Miss Bellenden, Maid of Honour to the Princess of Wales, afterwards Queen Caroline. Wraxall,¹ under the year 1785, notes of him that "His figure united symmetry with elegance, and his manners, noble yet soft, dignified yet devoid of any pride or affectation, conciliated all who approached him. Devoid of shining

talents, he nevertheless wanted not either ability or eloquence in a certain degree, both of which were under control of reason and of temper. He had sat in many Parliaments, and was attached to the crown, if not to the Government, by a lucrative place, the Lord Registrar of Scotland."

At the age of forty he married the Dowager Countess of Ferrers, widow of Earl Ferrers, executed for the murder of his steward in 1760. She was a Miss Meredith, of whom a beggar woman, repulsed in St. James's Park, had prophesied, "You think yourself very pretty, but you are born to marry a man who will be hanged." At the age of seventy she was burnt to death in her bed at Lord Frederick Campbell's seat of Coomb Bank in Kent, together with the house. "Her husband survived her near nine years dying in 1816, at above fourscore, still elegant and distinguished even in decay."

Owing to the fact of the record beginning as early as 1765, Robert Adam's design for the Register House as built has, I think, been dated too early. Several years elapsed while the Trustees were deciding on a site and overcoming the difficulties of the purchase of the land, etc. In September, 1769, occurs the first mention of Messrs. Robert and James Adam having been employed by the Lord Register to make the plan, which was subsequently carried out.

The Caldwell Papers, however, contain the following private letters relating to the project. The Lord President of the Sessions writes from Castle Menzies to Baron Mure of Caldwell on July 16th, 1764²: "Let me know what is done, or doing, about the building for the Records: for Lord Morton is pressing me about finishing the purchase of his darling piece of land."

There is a further letter from Lord Morton on July 28th, 1764, about the plan, from which it appears that it is the Parliament House site, near Parliament Square, which is then being discussed. In September of that year the Lord President writes again to Baron Mure. "I have received from Macgowan an account of what the builders have done concerning the place for the Records: he has sent me a draught of the ground with the depths of the several borings, etc., and the different soils passed through in these borings. The builders, it seems, are of opinion that to bore pile and plank that area, so as to make it secure to build on, will cost £2,650, an immense sum by way of preparation for building! So that I am afraid we must lay aside thoughts of that ground for the purpose. However we shall consider that point when I get to Edinburgh."

It may, however, be the case that Robert Adam had already made a sketch or idea of a building for the Records, which may very possibly have been of the same general type of plan that was subsequently adopted when the actual site had been finally determined.

THE OFFICIAL RECORD BEGINS ON THE 14TH OF AUG. 1765.

A meeting of the Trustees appointed to purchase ground and build a *Repository for the Records of Scotland*.

Present.

James, Earl of Morton. Lord Register.
Robert Dundas of Arniston, Esq. Lord President of the Session
Robert Ord Esq. Lord Chief Baron of the Exchequer.
Sir Gilbert Elliot of Minto, Bart. Lord Justice Clerk.

The Royal Warrant was read. It grants and allows the sum of £12,000 for land and buildings from funds of estates forfeited in Scotland by the Rebellion in 1745. It is resolved that James, Earl of Morton should see about plans and prices.

Mr. Alexander Tait was asked to keep the minutes. A first proposal of a site near Heriot's Hospital fell through. At meetings on 10th, 11th, 12th, 14th, Aug. 1769, an area at the end of the New Bridge was considered. It was found to be about 500 yards from the Law Courts. Mr. Hill's land was necessary as well as that offered by the Town Council of Edinburgh.

On the 20th. Sept. 1769, the Town Council agree to give the land.³

On the 21st. Sept. 1769, three of the Trustees being present, "The Trustees recommend to the Lord Register to employ persons of skill to draw plans of the intended buildings, and to lay the same before the Trustees."

On the 3rd. Aug. 1770 Mr. Hill (apparently a builder) wanting money for work in the New Town, it was agreed that £500 should be paid on account.

On the 30th. July, 1772, the report is that the Hill purchase is now complete. Other adjoining owners, Mathie, Trotter and Ferguson⁴ are to be dealt with. The Lord Register reported he had employed Messrs. Robert and James Adam, Architects to draw a plan. The Trustees approved this unanimously as a "proper plan well calculated to answer the purposes intended." The Lord Register was desired to authenticate the plan by his subscription which he did.

[*Author's Note.*—This elevation is now at the Register House, signed only by him as "Signed. July 30th, 1772. Fredk. Campbell. Cler. Regis." The Heading is "Elevation of the South front of the building for the Register offices in Scotland." It is a tinted and shaded drawing, in which the actual building measures 18½ ins. It is marked as "extends 200 feet." Robert Adam's name has probably been cut off, owing to the reduced margin of the drawing as existing.]

The Lord Register reported that he had received a letter from Mr. Robert Adam, to the effect that he and his brother James were willing to furnish all the figured drawings, and all the various parts at large contained in the said plan, as the same might be wanted in course of the work, and that they would visit the work once every year if necessary, or once in two years, at the rate of 2½ per cent. on the money expended on the building, and 50 guineas as the expense of each journey to

Edinburgh, without charging anything for the plan already drawn,⁸ or their trouble in adjusting thereof. The Trustees accept of Messrs. Adams' offer.

They desire to enquire of Messrs. Adam "Whether the young man they suggest in their letter, and whom they wish the Trustees should employ as Clerk of Works, is at liberty to act in that capacity, and they appoint the plan to be lodged with Mr. John Adam."

On the 4th Nov. 1772, three Trustees are present and also Mr. Robert Adam.

Mr. Robert Adam reported that the young man was engaged in other undertakings, and that they now recommended Mr. Salisbury, "in whose honesty, diligence, sobriety, and capacity, his brother and he had already had great experience."

The Trustees appoint the said James Salisbury Clerk of Works to continue during pleasure, and agree £100 a year as his salary dating from Martinmas last, plus the expense of his late journey to Scotland.

An Advertisement for proposals from Tradesmen was approved.

On the 14th. Aug. 1773, three of the Trustees being present. The business was completing the purchase of land. Road making and earth digging, "7000 cubic yards at 5½d. per cubic yard digging out and leading away."

The area necessary for the foundation of the Repository was reported now to be cleared.

A Note of Expenses.

To Road. £169 : 15 : 2d.

To Clearing away. £279 : 14 : 6d.

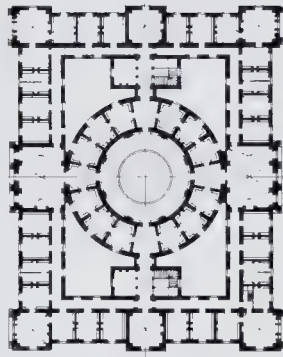
To Robert Adam's visit to Scotland in Nov. £52 : 10 : 0d.

To Salisbury's salary. (Blank.)

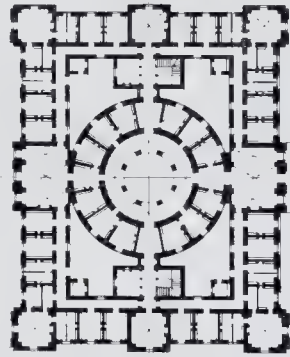


THE REGISTER HOUSE OF SCOTLAND, PRINCES STREET, EDINBURGH : DETAIL OF CENTRE BAY.
Robert Adam, architect.

THE REGISTER HOUSE
OF SCOTLAND AT EDINBURGH
ROBERT ADAM ARCHITECT
1771

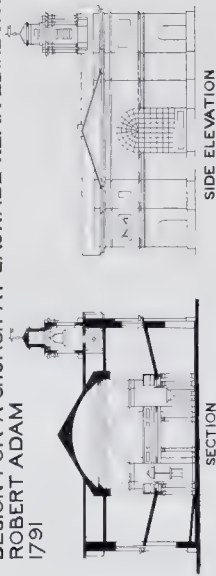


PLAN OF THE SECOND STORY



PLAN OF THE FIRST STORY

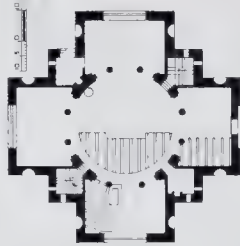
DESIGN FOR A CHURCH AT LASWADE NEAR EDINBURGH
ROBERT ADAM
1791



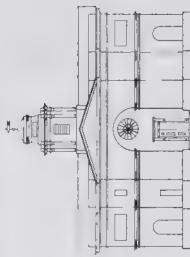
SECTION



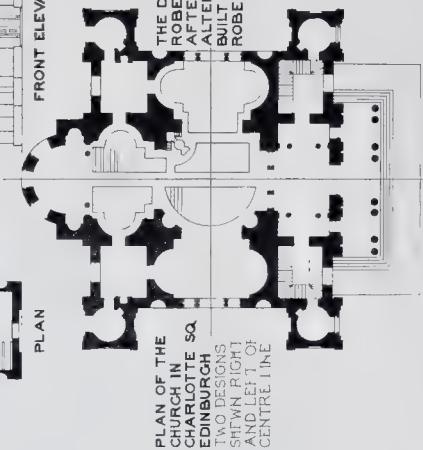
SCALE OF FEET



PLAN



FRONT ELEVATION



THE DESIGN OF
ROBERT ADAM
AFTERWARDS
ALTERED AND
BUILT BY
ROBERT REID

PLAN OF THE
CHURCH IN
CHARLOTTE SQ.
EDINBURGH
TWO DESIGNS
BY ROBERT ADAM
AND REID
ANGLED TO THE
CENTRE LINE



VIEW OF THE REGISTER HOUSE OF SCOTLAND, PRINCES STREET, EDINBURGH, FACING THE END OF THE NORTH BRIDGE.
The forecourt walls and statue are later alterations.

From the Advertisement, 10th. April, 1771, in the papers, it was reported that 34 proposals had been received. The Lord Register was asked to inspect same.

On the 12th. October, 1773. At the Registry Office. Four Trustees Present.^a

"In Oct. 1772. James Salisbury, who was engaged Clerk of Works by Messers. Robert and James Adam, took a house to the west of St. Andrews Square, and now desired to have an old house on Mr. Hill's property, which would overlook the building. The Trustees agreed to this to be rent free, plus a grant of £25 to repair it, for him and his family."

Wilson and Henderson are proposed as Contractors. Four proposals were received from newspaper advertisement. Messers. John and Robert Adam have been consulted. Their letter is as follows.

Firstly: "We have considered very minutely the various proposals of the artificers for executing the several branches of work at the Register House. No immediate call exists to proceed with any but the Mason, who should furnish the material as well as do the work, so that the Trustees have fewer people to deal with.

Secondly: "We think the prices given by Messers. John Wilson and David Henderson, Masons in Edinburgh, are fair and equitable, if they would agree to a reduction, and accept the following. Viz. For a wall of $3\frac{1}{2}$ feet thick to be built with the best and squarest rubble stones from Craigeleith, or Ravelstone, with mortar of proper pit sand from the sinks of Leith, well mixt and tempered with lime from Walter McDowal, or John Richardson, and William Hunter, at Gilmerston in such proportion as shall be agreeable to the Clerk of Works, and to be grouted at every three feet high at per rood of 36 superficial yards

For a wall of 3 feet	£12 : 5 : 0d.
" " " 2½ "	£10 : 10 : 0d.
" " " 2 "	£8 : 15 : 0d.
" " " 1½ "	£7 : 0 : 0d.
" " " 1 "	£5 : 13 : 0d.

All voids of doors, windows, &c. to be deducted.

For each running foot of vents to be done with pargetting 10d.
N.B. Scaffolding and Gangways included.

The prices of Freestone including stone and workmanship to be as follows.

Plain polished ashlar from Craigeleith or Ravelstone Quarries, in the option of the Trustees, at per ft. super...	1 : 3d.
Plain rustic ashler polished per foot	1 : 4d.
Architrave rebates moulded per do.	1 : 7d.
Plain droved work per do.	1 : 1d.
Droved and stripped ashlar per do.	1 : 1d.
Cornishes with dentils per do.	1 : 9d.
Do. with plain modillions, and dentils per do.	2 : 3d.
Broached pavement per do.	7d.
Polished pavement per do.	1 : 0d.
Droved pavement per do.	9d.
Astragal stair steps girthing in the underbed. per do.	1 : 0d.
Astragal bead per do.	1 : 7d.

Thirdly: Note. That Messers. Wilson and Henderson state Ravelstone was used at Heriot's Hospital, and, having examined chips from that building, we agree that it is so. "Stone will neither blow nor waste." "No appearance of failure in that building can be perceived further what must necessarily happen to all materials in such length of time." No spots or stains in stones to be used on South Front of Register House.

Undertakers to erect sheds at their expense. The stones must run from one foot to 10 inches broad on the bed, with headers and bond stones at every 8 or 10 feet, to be executed agreeably to the pattern stones to be lodged with Mr. Salisbury.

"The whole articles to be performed to the satisfaction of Robert Adam, Esq. Surveyor of the Works, or in his absence, to the satisfaction of the Clerk of Works, and in case of variance or difference of opinion in regard to the work, method of measuring, or price, shall arise between the said Robert Adam or the Clerk of Works, and the undertaker, the final decision thereof shall be left to John Adam Esq. Architect in Edinburgh, sole arbiter between the parties, whose decision shall be final."

Fourthly: To be measured up once a year by the Clerk of Works and Undertakers. A fair accompt signed by the Clerk of Works to be voucher for payment. "Interim payments or imposts may be necessary during the working season, an attestation of the Clerk of Works, of the Undertakers having performed work to a certain extent, shall be evidence for their receiving an imprest of $\frac{3}{4}$."

Fifthly: Provides to stop work if necessary on a month's notice. We suggest it may be proper to start work this season by building the drains to keep the foundations dry, and a hoarding round the site is desirable. The deals from this may be used for centres of arches (this alludes no doubt to the internal vaulting.)

In the ensuing season to lay foundations and erect lower story, to allow for settlement before superstructures are put upon it. "If this is agreed to, the persons to be contracted with should get information, that they may have time to make preparations of materials of the best kinds, which is of great consequence to the work."

N.B. "We observe that Messers. Wilson and Henderson have given prices for brickwork. It is not a necessary branch to fix now. None will be wanted till the roofs are on. Then we suggest it may be proper to send a thorough good bricklayer with an assistant from London to execute the work, as we see none of that branch done well here and then it will be time to determine upon the method of providing the bricks and from whom."

"All of which have been considered by the Trustees, and they having talked with the Messers. Adams, both present in the meeting, Resolved.

- (1) That they decide on the masonry and to leave Carpenter, Slater, Plumber, &c. and to inform the latter that the matter is postponed.
 - (2) On Wilson and Henderson for the contract.
 - (3) On the stones, to be Ravelstone or Craigeleith, and the lime to be as described
 - (4) That the drains should go on "Mr. Salisbury to make a plan of the said drains to be revised by Mr. Robert Adam and to build a specimen."
 - (5) On a hoarding to be put up.
 - (6) To lay on water for use of the works.
 - (7) That an area of land for Contractor's sheds be given.
 - (8) To be no building during the winter, that is after the last day of Oct. nor before the 1st of March, and the same to be carried on so leisurely from year to year, as to allow the parts built successively to settle, and consolidate.
- (Last) The contract to be made out.



"SOUTH ELEVATION OF THE REGISTER OFFICE OR BUILDING FOR CONTAINING THE RECORDS OF SCOTLAND, SITUATED IN THE NEW TOWN OF EDINBURGH, FRONTING THE BRIDGE."

Extends 200ft., 55ft. to top cornice. Robert Adam, architect, 1771. Published January, 1775. J. Roberts, sculp.

Mr. Wilson was then called in and acquainted with the particulars and agreed, after seeing Mr. Henderson, to enter into a contract, and to find securities.

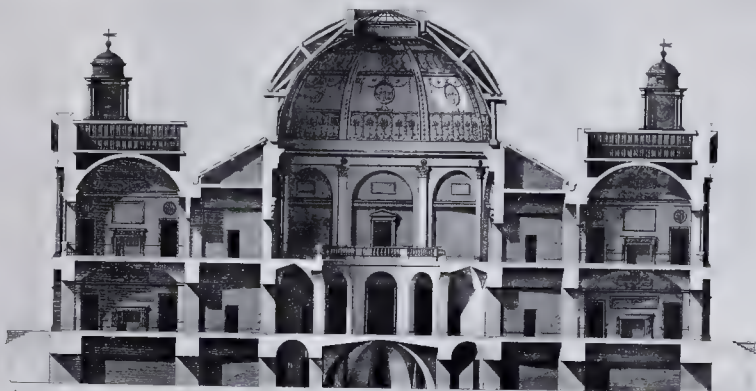
[*Author's Note.*—It is needless to point out the great value of this record and of Adam's letter, which throws a minute light upon the methods adopted in carrying out an important building at this period. The record of prices is of great interest, as is the part played by the Adams in determining the same. The different treatment of the "droved and polished ashlar" can be seen on the front and return elevations, which gain in interest from it. The masonry is splendidly preserved.]

The next meeting is 24th. June, 1774, three Trustees were present, the Lord Chief Baron being away. The contract, as now revised by all parties, was ready for signature, and was signed at the meeting.

Mr. Robert Adam, present, reported that he had prepared a foundation stone. The trustees resolved therefore to proceed on Monday next at 2 p.m. to lay same.

A power of attorney was given to Mr. Tait for £1500 to pay for the work by the month.

On Monday, 27th. June, 1774. The Foundation stone was laid by the Right Hon. Lord Frederick Campbell, Lord Register of Scotland. The Right Hon. James Montgomery, Esq., His Majesty's Advocate for Scotland. The Right Hon. Thomas Miller of Barskimming, Lord Justice Clerk. Three of the Trustees appointed by His Majesty for the carrying of



"SECTION THROUGH THE CENTER LINE OF THE REGISTER HOUSE FROM NORTH TO SOUTH."

Dome 50ft. by 70ft. inside. Robert Adam, architect, 1771. Published January, 1775. F. Miller, sculp.

the said building into execution, attended by Robert Adam, Esq., M.P. for Kinrosshire, their Architect and Surveyor. The Provost and Town Council being present, with the Judges and others.

The Brass plate of foundation stone as follows :

Conservandis Tabuliciss Publiciss
Positum Est.
Anno. MVILXXIV.
Munificentia
Optimi et Prentissimi Regis.
Georgii Tertii.

On the 5th. July, 1775. Four Trustees being present. Mr. Salisbury reported. Building had proceeded well since the foundation stone laying. He had gone a little deeper in the Eastern than the other parts. He gave over building on

12th. day of Oct. 1774; having completed the foundations and brought the work up to the underberd of the first belt, which goes round the building all on one level. The whole, having been visited by Mr. John Adam in Nov. 1774, he had signified to the Lord Chief Baron his satisfaction therewith.

On the 14th. of March a proposal of work to be done for the year, shown on an elevation up to the level underberd of the second belt, had been approved by Mr. Robert Adam at London.

A second factor for £1200 was granted Oct. 1774.

A third factor for £1200 was granted March, 1775.

The trustees agreed to keep 1/8 part only of the retention money, in place of a quarter as by the contract. A question of measuring circular work as twice, instead of once and a half, was raised by the Contractors.

On the 27th. Feb. 1776. Three Trustees being present. Mr. Salisbury reported that work agreed had been executed, and that Mr. John Adam, on the 28th. Nov. (1775), had visited the building. A Plan for the season to bring the south front up to the top of the pillars, that is to the entablature, and the rest of the building to the top of the cornice, all on one level, was brought up. This would be about as much work as last year.

The Trustees decided that the measurement of work and a half must be adhered to, but if all goes well the undertakers "Finishing the work with fidelity and spirit, may at the end hope for such mark of regard as the Trustees in consistency with their trust from the Public have power to bestow on those who have served them faithfully and well."

[Author's Note.—It is feared that in the end this pleasant vision of hope faded into the fogs of disputed accounts and personal quarrels. See entries for 1787. A factor was granted of £3500.]

The Contractor having stated that during the past winter the



THE REGISTER HOUSE OF SCOTLAND : DETAIL OF ANGLE BAY AND CUPOLAS.

men were kept employed preparing stones to save time during this season, a special advance of £300 was given by the Trustees to meet this outlay on their part.

On the 16th. Aug. 1776, a meeting was held, Three Trustees being present.

The Lord Register acquainted Trustees that at his desire within these few days Robert Adam, Esq., their Architect and Surveyor, had come to Scotland and had visited and accurately examined the Repository for the Records, as hitherto executed, with a view to the completion of the carcass in 1777. The Trustees reading Mr. Adam's letter and talking with him resolved:—

- (1) To endeavour to have the Building completed before the end of the working season of 1777.
- (2) To use lead for the dome and pediment "as more lasting and beautiful than slate."
- (3) To employ Mr. Salisbury as Carpenter, "a condition essential and absolutely necessary" being that Mr. Salisbury shall communicate his operations to Mr. Adam, as they proceed, so as they may receive Mr. Adam's approbation, to all of which Mr. Salisbury agreed. The other proposals to be returned to the Tradesmen.
- (4) Mr. Salisbury to purchase timber, on revised proposals, or in the market.
- (5) Slater and Plumber to be dealt with in the same way.

[Author's Note.—From the *Minute Book* of 1765—1802 I am able to give Robert Adam's own letter, which is not in the "Sederunt" Book, and from this same source are drawn some particulars of the last stages of the work, which also are not in the first book. In the main the two books are duplicates.]

The letter is as follows:

MY LORD,

Since I came to Scotland I have attentively examined every part of the work executed under Mr. Salisbury's inspection at the Repository for the Records of Scotland since the 27th. day of June, 1774, when the foundation stone was laid, and I have the honour and pleasure to assure your Lordship that every branch of it has been done in the very best and most substantial and workmanlike manner, and that it has given me the greatest satisfaction.

It appears to me that the whole of the work proposed to be executed this year will be finished before the end of the season. I mean that the cornice will be put upon the north and two end fronts, and that the south front will be raised as high as the underside bed of the architrave of the entablature, and am persuaded that the work to be done this year will not exceed the sum of £3551, agreeable to the calculation made by Mr. Salisbury, and laid before the Trustees at their meeting in February last, and communicated to me by your Lordship.

As your Lordship wished that I would not only consider what might be done this year, but also to give the Trustees my sentiments with regard to the progress they might make the year following, and the necessary steps to be taken to accomplish same, I have not the smallest doubt that the external walls of the building may be completed and the roof put upon the whole and covered in the year 1777, except the cupolas upon the east and west towers, which it is not necessary to finish next year, as they might obstruct the completion of more essential parts of the building.

The whole of the entablature upon the south front will be done early in the Spring. The walls for supporting the dome carried to their full height, and all the party or division walls to the top, that the timbers of the roof may be framed and put up in the summer, and the slating and lead work may be put on before the frost and bad weather can do any harm to the building.



REGISTER HOUSE OF SCOTLAND: INTERIOR OF THE DOME.

Robert Adam, architect.

EDINBURGH, Aug. 12th, 1776.

The whole of the work that can be executed in the year 1777, and which is what is commonly called the carcase of the house, I believe will not exceed the sum of £3560, and in this calculation I have supposed the dome to be covered with slate, and the pediment roof of the South front in the same manner, but if your Lordship, and the Trustees, should agree to cover both with lead, as more lasting and more beautiful, the additional expense cannot exceed £200, so that the whole expenditure will be nearly £3760.

The principal step that strikes me as necessary to be taken by your Lordship and the Trustees immediately is to appoint a proper Carpenter, Slater and Plumber to the building. If I may be allowed to suggest my opinion with respect to the Carpenter, I do not see that the Trustees need in any shape contract for that work, as their Clerk of Works brought up to that branch and extremely well qualified to inspect and direct the execution of that branch, may be employed in that way, who will not only save the Carpenter's profit to the Trustees, but in my opinion do more justice to the work. The proposers for this work cannot be offended that the Trustees have adopted a mode by which they are to serve the public by making use of their own servant to the greatest advantage.

The Plumber and Slater are therefore the only two artificers with whom it is necessary to contract at present.

The sooner their proposals are considered, and contracts entered into with them, the more time they will have to provide everything necessary for carrying on their work, to their own and the Trustees advantage.

I beg your Lordship will do me the honour to lay this letter before the Trustees, and believe me to be with the greatest respect.

£s. &c.

[This letter is of the greatest interest as one of the few Adam letters so far met with and as showing the close attention given by Robert Adam to the work. It is evident that the building was carried on from London, and that Mr. John Adam in Edinburgh had only a nominal share in the work.]

On the 6thth Aug. 1777. Meeting of the Trustees, four being present :

"The operations, having been resumed in the beginning of March last, were now proceeding under the immediate care and constant inspection of Mr. Salisbury, of whose fidelity the Trustees have had many proofs, and who in every case of difficulty takes his directions, as formerly, from Robert Adam Esq. their Architect." Mr. Salisbury was present and answered questions. £1500 was wanted.

On the 15th. Dec. 1784. Meeting of the Trustees, Six being present :

A warrant from George 3rd for £15,000 out of the Estate Fund was produced.

In 1778, £2000 was obtained, and it was ordered that £1123 : 18 : 5d. owing to Tradesmen, plus 4½ years salary to Mr. Salisbury, and a considerable balance to the Architect, should be paid, "as Mr. Adam is desirous of receiving payment before he returns to London."

Mr. Ferguson, proprietor of James Square, proposed to sell some land adjoining the Register House to the Trustees, but the terms could not be agreed.¹⁰

On the 23rd. Dec. 1784. Meeting of the Trustees, Six being present :

Work to be done in 1785.

- (1) To finish the skylight to dome.
 - (2) To finish the towers.
 - (3) To pave inner courts and make drains.
 - (4) To finish the two inside staircases.
 - (5) To finish south front drain.
 - (6) To clear away earth round the building, to surround the whole with a parapet wall and rail, and to finish entrances to south and east, agreeable to a sketch given by Mr. Adam.
 - (7) To finish the ceiling of the dome agreeable to a design given by Mr. Adam.
 - (8) To turn the whole brick arches in the rooms and passages, in the inside of the building.
- All of the above work included in the contract to be done by Messrs. Wilson and Henderson, and for the rest to advertise for proposals.

"The meeting having taken under consideration the account claimed by Mr. Adam and his letter enclosing the same, exclusive of 50 guineas for each journey to Scotland, and of the two and a half per cent upon the whole of the money expended, to which Mr. Adam has right by agreement, the Trustees from a just sense of Mr. Adam's past trouble and attention, and the benefit the Publick have received from his advice and assistance, and in consideration of the long delay of payment, they resolve to make him a further allowance of 150 guineas in full of all by-gones."

On the 27th. Dec. 1784. A meeting of the Trustees, four being present :

"A pattern door and window of mahogany and wainscoat to be made.

"The meeting, being doubtful whether it is most advisable to have the rail on the parapet wall, and the posts for the lamps, made of cast or of hammered iron, request the favour of the Lord Register to converse with Mr. Adam upon this, and to provide a pattern both of the rail, and the lamp posts, from some of the London workmen, whereby the Trustees will be better enabled to determine which of them to make choice of."

[*Author's Note.*—There is a full size, about 11ft. by 2ft., of one of these standards, preserved among the Adam drawings in the Register House, which appears to be one of the drawings made in connection with the above, only the date on it is Jan. 1787. It is in ink, and is an interesting example of Adam ironwork.]

On the 12th. March, 1785. Meeting of the Trustees, three being present :

The estimates received sealed were opened.

William Jamieson. "A tradesman of acknowledged character and reputation," for the groined arches.

Thomas Clayton. (Similarly described), for the plaster work

For the Masonry (parapet walls?), the estimates were delayed, as Wilson and Henderson claim to do the work at their contract rate. This point was referred to the Lord Register at London.

On the 10th. Aug. 1785.

The Trustees considered "which of the two plans given by Mr. Adam for parapet wall," and agreed to design B, having the entrance opposite centre of the building, and they decided that Wilson and Henderson had no right to the work on their own prices.¹¹

It was reported that Wilson and Henderson, are now finishing the towers and staircases.

Robert Inglis, and James Thomson, Masons, gave prices for plan B, to be completed before the winter.

On the 25th. Aug. 1785. Meeting of the Trustees, three being present :

It was decided that Inglis was to do the parapet wall.

It was also decided,

- (1) Haill's quarry stone to be used for floor, dome &c. All particulars to be settled by Mr. Adam
- (2) To put on first coat of plaister, to batten the walls, but not the vaults.¹²
- (3) All windows to be mahogany; to be put in as early next season as possible.
- (4) To construct porches at the back agreeable to Mr. Adam's design.¹³

"The meeting next took into consideration the plans and designs given them by Mr. Adam of the intended buildings, upon their property upon the side of Leith Road, and being desirous to adopt the wishes of the Public, which they understood to be in favour of the most ornamented of the two plans, they resolved to offer their property to sale by public roup, and to set it up at the rate of 5/- the foot, and take the purchaser bound to execute the above mentioned plan, but in case no purchaser shall offer the above, or a greater price, they resolve to adopt the other plan and expose the ground to roup at the rate of 6/- the foot, or what more can be got." To advertise, &c. "If there is no sale, to adopt some other less expensive plan, or if necessary sell in separate lots at such upset prices as may be necessary."

[*Author's Note.* - Adam's designs for these two schemes are in the Soane Collection, 45, 46 in Vol. 38. The heading is "South East front of an ornamental design for ten houses, proposed to be built in Leith Street, with a terrace and shops under it, at Edinburgh," and a note says, "a fair copy of this sent to Edinburgh 12th. July, 1785." The plan



DETAIL OF THE CEILING OF THE DOME.

and elevation are on one sheet. The reduced version is a half-hearted scheme, evidently not intended to be adopted. The Builders had some reason to be frightened of the other.]

On the 11th. Feb. 1786. Meeting of the Trustees, three being present:

It was reported that there was no sale of the lands as the builders alleged that the houses were too good on both of Mr. Adam's plans. They decided therefore to follow Mr. Adam's scheme for part of the way, the area opposite the east elevation of the Register House, and to feu out the rest with no restriction, except as to the height, and to dangerous trades.

Wilson and Henderson tender for pavements accepted.

Broach pavement, Craigleith. 7d. per foot.

Droved pavement, from Haills. 8d. " "

Polished pavement. 10d. " "

Robert Selby's account for plumber's work, was received. Lead was charged at 3/2 a stone, being 8d. more than in 1777-8.

On the 21st. Aug. 1787. Record of a meeting. Mr. Adam's account, plans for buildings on north side of Leith Street. £105 : 1 : 0d. paid by Adam for drawings in 1785, 6 and 7, and blank articles for his own time in designing and making sketches of all the drawings in the different years. The Trustees find a difficulty in admitting the claim because none were carried out. There is a claim also for 50 guineas for time in Edinburgh, twice in 1786. The meeting asks the Lord Register to settle with Adam up to £200.

Wilson and Henderson write that when they contracted workmen were paid 18d. a day, but now they had to pay 2/-.

In the quarrels which had now arisen between Wilson and Henderson the Trustees decline to interfere. The feuars on Leith Road find Mr. Adam's plan impossible from the form of the ground, they propose to the Trustees to allow them to adopt a new plan, equally ornamental, and more beneficial to feuars. This was agreed to. Mr. Baxter, an architect, was asked on the 5th. Feb. 1788 to settle differences with the above about plots.

[*Author's Note.*—Robert Adam was rather in the habit of ignoring ground levels in his designs, trusting, we may suppose, to adjusting them when the work was decided upon. In the published prints of the University the great fall of the ground along the front is ignored, though in his own drawing the present level is marked. Probably he had done the same in this case of the proposed Buildings facing Leith Road. The fall is here so great that shops have been obtained under a terrace in the lower part of the property. It has been very interesting to discover Robert Adam's connection with the lay-out of this block of property. It is evident that he took too sanguine a view of its possible development, and made his designs for a higher class of inhabitant than has ever occupied it. It is evident that Mr. Salisbury shared in this optimism, for his name appears as owner of the first and last plots.]

On an outline plan of the site and buildings sent from Albemarle Street to Mr. Salisbury, Dec. 1786, a note tells us that the duplicate was copied by John Austin, 4th. July, 1787.

On the 7th. Feb. 1788 :

The meeting considered about the finishing and getting of rooms ready. The names of James Salisbury, John Baxter, John Hay, John Reid, Richard Thompson are given as proprietors of houses in Leith Street.

On the 8th. Sept. 1788. Meeting of the Trustees, three being present :

The progress of the building was sufficient to make it possible to allocate apartments. "The whole of these rooms to be fitted up and finished at the expense of the different officers to whom they are granted."

Work to be done at once :

Ground Floor. The doors for the different rooms, and cellars, and the window facings in the rooms, and passages.

"Four stoves to be built in the centre, round a cylinder of fire brick, covered with a plate of cast iron with proper flues below the pavement for warming the Dome."

[*Author's Note.*—This shows that Adam warmed his rotundas, as in this instance, by a hot-air apparatus. A reference to the Chapters on Kedleston and Newby will illustrate how cast-iron pedestals, resembling antique altars, were also used by him, alternatively to gratings in the floor, as outlets for the hot air. At the Register House brass or cast-iron floor gratings¹⁴ were originally provided.]

Ground Floor. Fitting up two cisterns and bringing in water for W.C. in the back courts.

1st Floor. To put shelves in the wall of dome below the gallery.

2nd Floor. To put up and paint rail of gallery.

To put shelves in wall on dome above gallery.

To alter the dome gutter on account of the trouble with snow.

To put up a wind dial in the west turret.

To put up a clock dial in the east turret.

The Trustees considered about the laying out of the ground at the back and ordered the accounts to be made up.

On the 14th. Dec. 1789. Meeting of the Trustees, Six being present :

£2000 was required to complete, including the Guard Room for the soldiers.

[*Author's Note.*—This one-storey building no longer exists. There is a design, one of several made for this structure, among the Adam drawings at the Register House, but it is not clear what was in the end actually built.]

£500 a year was required for the upkeep. Mr. Salisbury was appointed to be Surveyor, or Overseer of the Building, at £50 a year, from Martinmass last when his salary ceased as Clerk of Works. Two Porters to be employed.

Wilson and Henderson petition for allowance beyond their contract on account of the great increase of journeyman's wages during the progress of the work.

Thomas Clayton petitions for an allowance for "plaster work in the Dome." Both petitions were unanimously refused.

On the 28th. May, 1791 :

Mr. Clayton's petition for 1/- a yard, in place of 11d., for 3 coat plastering.

"Lathing," Clayton says, "was to be 5d. a yard, whereas Salisbury has made him pay 6d."

[*Author's Note.*—It would seem as if the splendid work of the Register House was not as well rewarded, so far as the contractors were concerned, as one could have wished. The slow method of building, extending over, say, 15 years, since the contract was signed on 24th June, 1774, must have been a cause of loss, in addition to which the two partners would seem to have fallen out. One of them petitions the Trustees to compel the other to pay him his share, he being ill and unable to obtain it for himself. This was the dispute into which the Trustees declined to enter. The Architect will notice the anomalous position by which the Clerk of Works was allowed to contract for the carpentry, while the last petition quoted above shows that he fixed the cost of lathing against the sub-contractor for the plastering. Mr. Salisbury would seem to have done very well out of the work, as he was able to take plots in the Leith Road Building Scheme in 1778.]

The following account appears to have been presented after Robert Adam's death in March, 1792 :

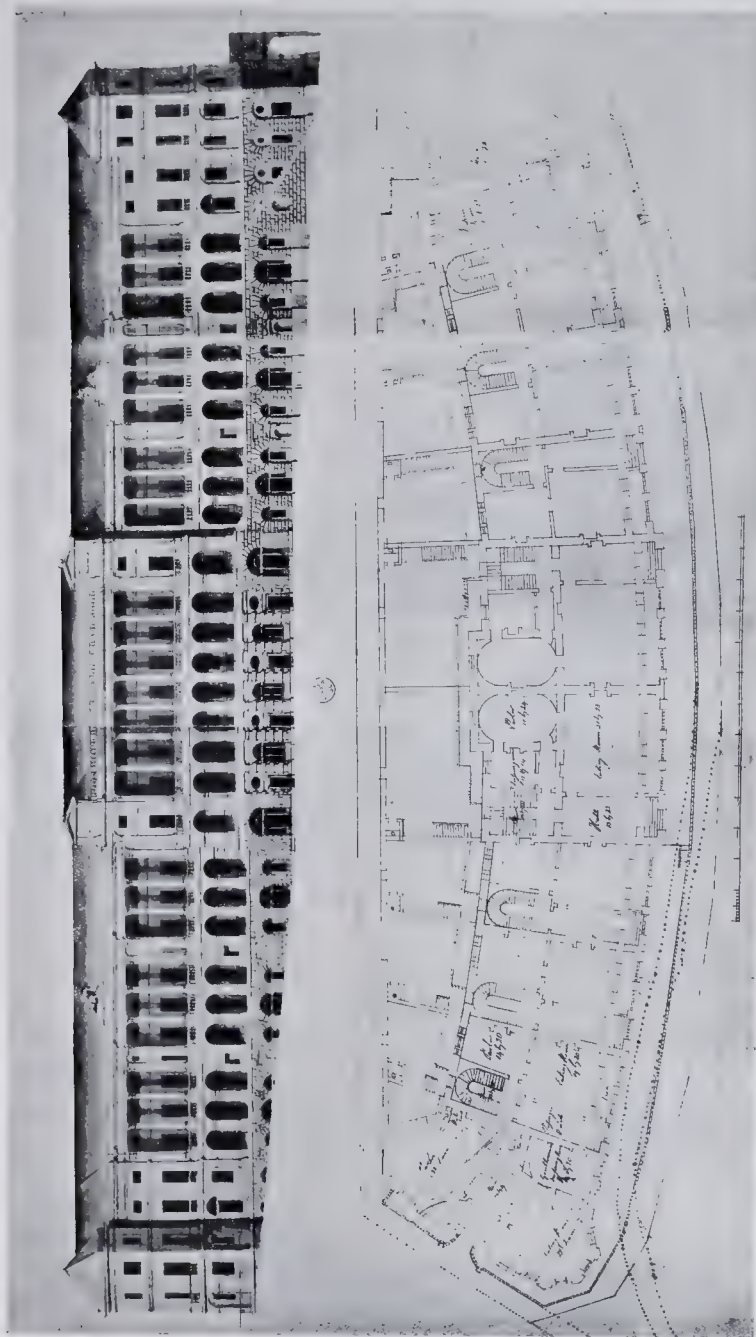
Dr. The Right Honble. The Lord Register and the other Trustees of the Register Office, Edinburgh.

To Robert Adam.

	£	s.	d.
1788.			
To amount of bill for composition furnished by William Adam and Co. as	10	2	0
To making a pattern for circular railing per particular account	0	19	9
	£11	1	9

1789. Nov. 1st.

To a plan of principal story, bed room story and attic story, an elevation of the entrance front, end, front and back front of a house for the deputy Register. (not executed)	10	0	0
To another design with various alterations for ditto	5	0	0
To a plan and elevation of a new design for a guard house of circular form, with a dome, and another design with an octagon dome, and a section of ditto, not executed in either of these ways	10	10	0
	£25	10	0



" SOUTH-EAST FRONT OF AN ORNAMENTED DESIGN FOR THE HOUSES PROPOSED TO BE BUILT IN LEITH STREET WITH A TERRACE AND SHOPS UNDER IT AT EDINBURGH."

From original in the Soane Collection. Note on original drawing: "A fair copy of this sent to Edinburgh 12th July, 1785."

1791.

To a design for a table for the great room, or Lord Register's room, with the working drawings, and ornaments at large 1 : 11 : 6.

Different drawings for a Carron stove for the Lord Register 0 : 15 : 0.
 £2 : 6 : 6.
 £38 : 18 : 3.

To surveying on £10945 : 16 : 1. Being the money expended from Dec. 1784, to Sept., 1788, at 2½ per cent. 273 : 13 : 0.

1792. April 28th.

To surveying on £3867 : 11 : 7. Being the money expended from Sept. 1788, at 2½ per cent. 91 : 13 : 9.

£365 : 6 : 9.

£404 : 5 : 0.

1788. Sept. 20th.

By cash from Mr. Home as in receipt £300 : 0 : 0.

£104 : 5 : 0.

By cash received 90 : 0 : 0.

£14 : 5 : 0.

Endorsed at back. "Copy of account. The Lord Register and other Trustees of the Register Office: fr. Robert Adam. 12th. April, 1792."

[*Author's Note.*—A Volume of the "Reports of the Select Committee, appointed to enquire into the state of the Public Records of the Kingdom, &c., ordered to be printed by the House of Commons, 4th. July, 1800"; contains two plans, a section and an elevation of the Register House to a large scale (engraved by James Basire). It is stated here that the building was only half finished at that date. The back portion was subsequently carried out by Robert Reid. He altered the original intended internal arrangement of the back block, building in his heavy style a large and useless central staircase, which formed no part of the original plan. The Research room, which he built behind is also out of character with Adam's work. There are now no interiors in Adam's style in the Register House apart from the "Dome."]

The following is the official statement of the cost of the building in the Volume of Reports.

	£	s.	d.
(1) Ground	£3,925.	17.	2.
(2) Expense levelling, hoarding, foundations, removing earth, drains, water and incidentals	1,509.	12.	10.
(3) Payment to Mr. Adam, the Architect, 2½ per cent, and allowance of £50 for every journey	1,245.	16	6.
(4) James Salisbury's Salary. Clerk of Works, 1772—89. £100	1,800.	0.	0.
(5) Expense of mason work including brick arches and stone paving	16,810.	8.	4½.
(6) Wood and wright work, including windows, glazing, roofing, slating, etc.	8,367.	8.	2½.
(7) Plumbers account	1,620.	18.	6.
(8) Plasterer's account	976.	10.	8.
(9) Iron rails, gates and lamp posts	979.	15.	10.
(10) Painter's account	407.	3.	6.
Amount of the expenditure	£37,043.	11.	7.

[*Author's Note.*—After Alexander Tait's death George Home carried on the entries and attests this account May 30th, 1800.]

In concluding this account I have most cordially to thank Mr. Lee, the Deputy Keeper of the Records of Scotland, for his particular kindness in placing these books and the drawings referred to at my disposal during the two days which I was enabled to give to the study on the spot of these records, which must have a singular interest and value for all students of Robert Adam's achievement.

NOTES TO CHAPTER XXXII.

¹ "The Historical and the Posthumous Memoirs of Sir N. W. Wraxall." Edited by H. B. Wheatley, F.S.A., 5 vols., 8vo, London, 1884 Vol. IV, pages 77-8

² Caldwell Papers, pages 258 and 266. Part II, Vol. I, ditto.

³ The object in view was to encourage the development of the New Town. The land faced the end of the great North Bridge undertaken in 1763, which, however, had been temporarily wrecked by a subsidence in 1769, and was only opened in 1772.

⁴ Proprietor of St. James's Square. See later.

⁵ Probably for the site previously contemplated.

⁶ Sederunt Book, page 79.

⁷ The full-size detail for the base of the columns of the main order is dated June 17th, 1774, as is also that for the main windows.

⁸ Adam had already sent the detail for the entablature round the dome, February 1st, 1776.

⁹ Minute Book

¹⁰ St. James Square, close to the Register House at the eastern end of the New Town, was in hand 1775. The first stone of the house at the south-east corner was laid on the day of Bunker's Hill, June 17th. This quiet old square, not remarkable in itself, was completed 1790.

¹¹ Full-size detail ornament for front wall, September 28th, 1785, and for balustrade for the stairs in same.

¹² At Osterley the brick walls of the staircase (about 1767) are battened and lathed as though rubble built. The full-size detail of the cantilevers for the interior of the dome, etc., given July, 1785, show the state of the work at that date.

¹³ The back then was, of course, incomplete. The back block was built long after Robert Adam's death.

¹⁴ Full-size detail, July 29th, 1785.



LEITH ROAD AS BUILT. LEADING UP TO THE REGISTER
HOUSE OF SCOTLAND.

PART V. CHAPTER XXXIII.

EDINBURGH UNIVERSITY AND THE MERCHANT HALL.

EDINBURGH UNIVERSITY.

ROBERT ADAM, 1788-92, W. H. PLAYFAIR, 1815-16.

IN the "Journey to the Western Islands,"¹ *à propos* of his visit to Glasgow, we have Dr. Johnson's reflections on the Scottish Universities, written in the year 1773:

The division of the academical year into one session, and one recess, seems to me better accommodated to the present state of life. . . . So many solid months as the *Scotch* scheme of education joins together, allow and encourage a plan for each part of the year; . . .

Yet when I have allowed to the universities of *Scotland* a more rational distribution of time, I have given them, so far as my inquiries have informed me, all that they can claim. The students, for the most part, go thither as boys, and depart before they are men; they carry with them little fundamental knowledge, and therefore the superstructure cannot be lofty. The grammar schools are not generally well supplied; for the character of a schoolmaster being there less honourable than in *England*, is seldom accepted by men who are capable to adorn it, and where the school has been deficient, the college can effect little. Men bred in the universities of *Scotland* cannot be expected to be often decorated with the splendours of ornamental erudition, but they obtain a mediocrity of knowledge, between learning and ignorance, not inadequate to the purposes of common life, which is, I believe, very widely diffused among them, and which countenanced in general by a national combination so invidious, that their friends cannot defend it, and actuated in particulars by a spirit of enterprise so vigorous, that their enemies are constrained to praise it, enables them to find, or to make their way to employment, riches and distinction.

Boswell's note is: "Your account of education in Scotland is just. I repeated it to Lord Monboddo. 'He is right,' said he."

David Hume³ says with regard to his nephew, writing to his brother in 1767: "The question is, whether he had better continue his education in Scotland or in England. There are several advantages of a Scot's education; but the question is, whether that of the language does not counterbalance them, and determine the preference to the English. . . . The only inconvenience is, that few Scotsmen, that have had an English education, have ever settled cordially in their own country; and they have been commonly lost ever after to their friends. However, as this consequence is not necessary, the superior recommendations of an English education ought not to be neglected. I have been making inquiries for some time, and on the whole I find Eton the best place for the education of youth."

"What is called the College," wrote an Italian traveller in 1788, "is nothing else than a mass of ruined buildings of very ancient construction. One of them is said to be the house which was partly blown up with gunpowder at the time it was inhabited by Lord Darnley, whose body was found at some distance, naked, and without any signs of violence. The college serves only for the habitation of some of the Professors, for Lecture Rooms and for the Library. Here resides, with his family, the celebrated Dr. William Robertson,² who is head of the University with the title of Principal.

"The students, who amount annually to some 700 to 800, do not live in the college, but board in private houses, and attend the lectures according as they please. Dr. Robertson thinks this method more advantageous to youth than keeping them shut up in Colleges, as at Oxford and Cambridge. He says that when young men are not kept from intercourse with society, besides that they do not acquire that rude and savage air which retired study gives, the continual examples which they meet with in the world, of honour and riches acquired by learning and merit, stimulate them more strongly to the attainment of these; and that they acquire, besides, easy and insinuating manners, which render them better fitted in the sequel for public employments.

"The results are such that young men are sent here from Ireland, Flanders, and even from Russia, and the English of the true old stamp prefer having their sons here, than in Oxford and Cambridge, in order to remove them from the luxury and enormous expense which prevail in these places."



THE UNIVERSITY, EDINBURGH : FACADE TO THE SOUTH BRIDGE.

Robert Adam, architect.

There is a fine flavour of the educational dreams of the end of the eighteenth century, inspired so largely by Rousseau, about this discourse.

His last passage, however, seems to have acquired a tinge of northern prejudice, and the "Celebrated Dr. Robertson" was, doubtless, duly gratified. Boswell was fond of putting forward Robertson's claims as a historian even at the risk of encountering some forcible blow at his reputation emanating from Johnson. Probably few would undertake to read his histories to-day, but he had a distinguished position and played a useful part in the public and social life of Edinburgh up to well-nigh the end of the eighteenth century. Dr. Carlyle comments more than once on a certain simplicity of Robertson's character, which must have been attractive in his early days. He complains that "though truly a very great master of conversation and in general perfectly agreeable he was too fond of talking, and given to translating other people's thoughts." The Arniston family presented Robertson to Gladsmuir. As a personal friend of Robert Adam, to whom there was a family relationship by marriage, he must have had a considerable share in shaping the scheme for the new University. Robertson, in fact, presented a memorial on the subject of the buildings in 1768, and again in 1788.

Although in 1763 the idea of building on a regular plan is said to have been started, it is clear that it was not till 1785 that a serious effort was made, when the Right. Hon. Henry Dundas (1742-1811), afterwards Viscount Melville, started a fund for the carrying out of Robert Adam's plans. The foundation stone was eventually laid on November 16th, 1789, of which ceremony there is a well known etching by David Allan. Unfortunately, the architect is not to be distinguished in the group in which he is intended to be included.

On the Entablature of the University is the inscription :

Academia Jacobi VI, Scotorum Regis anno post
Christum natum MDLXXXII instituta; annoque
MDCCLXXXIX, renovari coepta; regnante Georgio III
Principe munificentissimo; Urbis Edin:nsis Proefecto
Thoma Elder; Academiæ Primario Gulielmo Robertson
Architecto Roberto Adam.

By 1794, however, only £32,000 had been subscribed, and the deaths of Robert Adam in March, 1792, and of Dr. Robertson in 1793 must have been greatly detrimental to the scheme, and highly discouraging to its supporters.

Building work had advanced at two points, the north-western corner, where the Anatomy School was urgently needed to accommodate the overflowing students, and the central block of the façade facing the "South Bridge," or main street in front of the new college. It is necessary to insist on this dislocated method of building, largely arising from the existing buildings being in use on the site, because it can alone explain Robert Adam's share in and responsibility for the present buildings.

The new Anatomy School seems to have advanced rapidly and to have been made use of at once: but, as it has been subsequently to a large extent reconstructed internally, it leaves us with only the beautiful quadrant colonnade as authentic Adam work.

Originally this section of the building was in one storey 60ft. high, and it so remained until the Anatomy Professor in 1815 required a floor to be inserted so as to obtain a museum below the school. Munro, the Professor, stated in 1816 that he had occupied the Anatomy School twenty years.

It will be as well, perhaps, to make it perfectly clear at once that there are no authentic Adam interiors in the present buildings; the grand effect of the main entrance or domed vestibule leading to the present quadrangle can, however, be ascribed to Robert Adam.

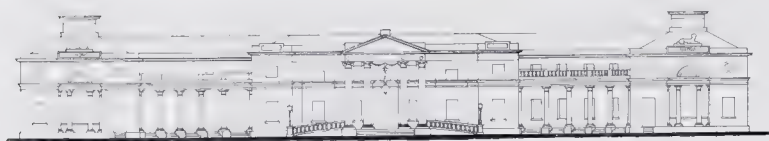
The front central block of the new University facing the main street was less fortunate in its progress than the Anatomy School, the work actually in hand here having to be suspended owing to a failure of the funds, and even in 1811 this part was not half finished.

This centre block was J shaped because part of the return front to Chambers Street was in hand, leaving, however, a large gap in the middle of that frontage between it and the Anatomy School.⁴ The southern end of the main front was not undertaken until much later.

The fine pillars of the entrance gateway, great monoliths of Craigleith stone, 3ft. 3ins. diameter and 22ft. 4ins. high, had been set up in 1791, but internally the block was a ruin with exposed joists rotting in the wet.⁵



THE NEW COLLEGE AT EDINBURGH
PLAN OF ONE PAIR STORY
ROBERT ADAM 1785 ?



ELEVATION OF A NEW DESIGN PROPOSED TO
FRONT THE NEW COLLEGE OF EDINBURGH
ROBERT ADAM 1791

FROM P.A.'S ORIGINAL DESIGN
BY THE SOANE MUSEUM.

THE NEW COLLEGE AT EDINBURGH
NOW THE UNIVERSITY
ROBERT ADAM 1785 ?



SECTION THROUGH GREAT COURT
SHOWING GRADUATION HALL &C.

TUNNEL UNDER
STREET
PROPOSED
AGRICULTURAL
IMPLEMENT
BUILDING



SECTION THROUGH
TOWER & BRASS

SECTION THROUGH THE FIRST COURT
SHOWING THE ENTRANCE TO GREAT COURT
AND CHAPEL OVER ON THE FIRST FLOOR



RAISING FUNDS 1786
FOUNDATION STONE LAID
NOV 16 1789

ELEVATION TO SOUTH BRIDGE STREET

PRESENT LEVEL

FROM R.A. ORIGINAL DESIGN
BY THE SOANE MUSEUM

Among Playfair's plans for the completion of the buildings are elaborate floor plans of these skeleton joists and girders, showing those which were to be removed as rotten, and from these surveys we can see the derelict condition of the building as it was when work was resumed in 1815.⁶

From the surveys it is apparent that the walls in part were up to their full height, more particularly towards the street. Towards the quadrangle, however, the walls were much less advanced, and, unfortunately, this fact facilitated the deepening of the front block when the original plan was departed from on the resumption of work in 1816.

The truth is that the new University as projected by Robertson and Adam was too vast a scheme for times of war. The main front is 225ft. long and the return 356ft.,⁷ and the double quadrangle was to have been four storeys high inside, and more on the outer face, where the ground level is much lower. The site was an isolated one and surrounded by streets, but inasmuch as the present spacious Chambers Street was then only a lane, quite narrow and unimportant, the northern front was designed to be quite suitably plain. The corresponding south front was to have had an upper colonnade, but this was omitted by Playfair, to the great detriment of the design.

The difference of level in the site was made a feature in the original scheme. Robert Adam may have had in his mind the great palaces of Genoa, which, as we have seen, he had studied on the spot in 1754-55. His noble approach through the great domed vestibule into the first oblong quadrangle, with a second arcaded entry rising by flights of steps into the great square court beyond, whose angles were distinguished by quadrant colonnades, promised an architectural vista which would have been most remarkable in its effectiveness.

The published prints, utilised in the hasty compilation of the third volume of the "Works" in 1822, ignore the great drop in the level on the principal and return fronts. I regard these aquatint prints as of very secondary authority, and have prepared the drawings illustrated from Robert Adam's own originals in the Soane Collection in the hope that they will convey a new and correct idea of this notable design by the great architect of the eighteenth century. It is truly unfortunate that the grand effect to be derived from the double quadrangle of the University disappeared when work was resumed in 1815. It was, in fact, laid down as a condition of the new programme that there was to be only one quadrangle instead of two. The advertisement of July 9th, 1815, inviting plans, runs, "for finishing the college at Edinburgh on a reduced scale leaving out the South Back Front, and the cross building which formed the small court in the original plan, regard being always had to the part already executed, and to the preservation of the architecture of Mr. Adam as far as practicable. Copies of Mr. Adam's plans to be seen at the Town Clerk's offices."

On August 2nd, the time given was extended from September 1st, 1815, to January 1st, 1816, and a discretionary liberty was given to the competitors in the matter of the blocks proposed to be omitted.

The fatal Sir Robert Reid, "King's Architect," seems to have made a report on the University plans in 1810 for the Lord Provost of that time, and he claims in 1815 that the suggestion of omitting the cross and south blocks so as to form one large and open quadrangle was his. He must, therefore, be credited with having effected as much mischief in this case as in that of Charlotte Square and its church.

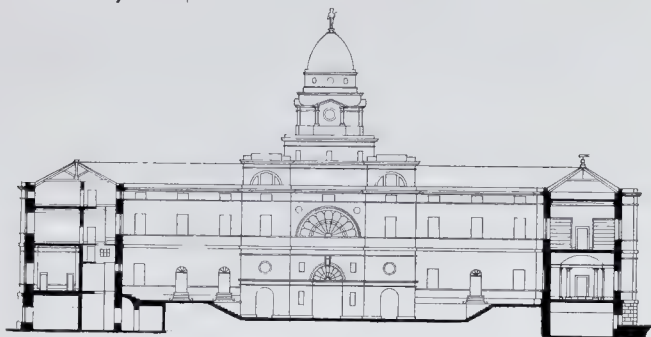
The architects who competed were William Burn, William Henry Playfair, James Milne, John Paterson, Thomas Hamilton and Robert Morrison. Each of these six was to receive a hundred guineas for his plans. To these names later on were added William Adam of London, a Mr. Crichton and Archibald Elliot, making nine in all.

Apparently, W. Adam had been deliberately left out as he had to write to Sir John Marjoribanks, the Lord Provost, calling attention to his claim to be included in the list.

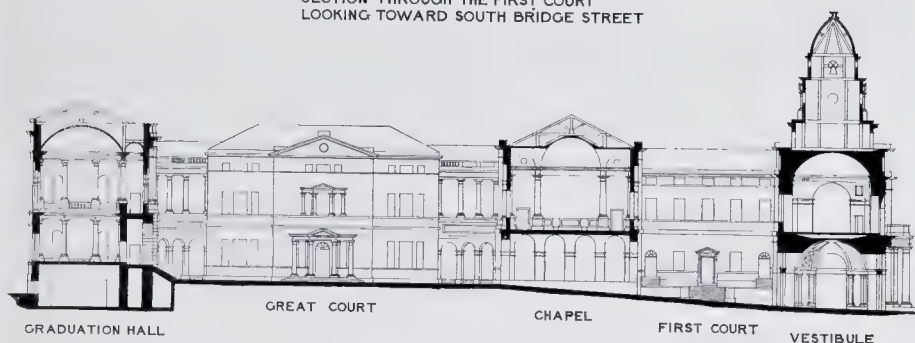
G. H. Baird was then the Principal, and Andrew Duncan jun., described as Joint Secretary and also as Librarian (apparently a son of Duncan sen.,⁸ Professor of Medicine), seems to have been actively engaged in the matter, and in a sense hostile to Robert Adam's original plans. John Playfair, Professor of Natural History, appears as a critic of the plans, in spite of his relationship to the successful competitor.

It is very greatly to James Milne's honour that he stoutly maintained that there should be two courts. "£10,000 would nearly put these cross buildings in a finished condition, which is the only objection that can be made against their execution." He very wisely argues that the

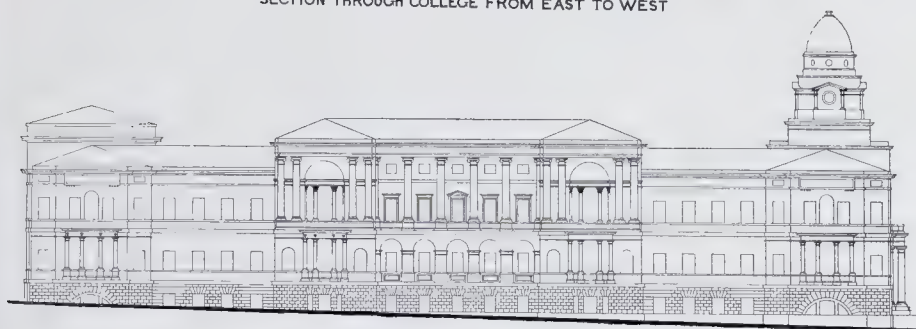
THE NEW COLLEGE AT EDINBURGH
NOW THE UNIVERSITY
ROBERT ADAM 1785 ?



SECTION THROUGH THE FIRST COURT
LOOKING TOWARD SOUTH BRIDGE STREET



SECTION THROUGH COLLEGE FROM EAST TO WEST



ELEVATION TO COLLEGE STREET

FROM RAY ORIGINAL DESIGN
IN THE SCOTT MUSEUM

accommodation provided by this cross block is certain to be wanted before long, and that the cross block might be temporarily glazed and roofed, and then left until such time as funds were forthcoming for the internal finishings of the same.

John Paterson's estimate is given, £79,506, so that a large sum was requisite in any case, and as, moreover, the south block, occupied by the museum, was soon after built, by means of special gifts, Reid's idea of an open quadrangle never came to anything. The single closed quadrangle, which now exists, was only obtained by fatal alterations of Adam's plans, as Milne had correctly foreseen. Thomas Hamilton also realised the value of the two courts, and regretted that any alteration of the original plans should be made.

The time for making the plans having been twice extended, it was not until November 23rd, 1816, that the report of the *Senatus Academicus*, signed by Baird and Duncan jun., announced that the plans of Playfair and Burn were preferred. Sir Robert Reid had declined to compete, as he considered that, in view of his report and plans of 1810 and his position as Architect and Surveyor to His Majesty, the work should be entrusted to himself direct.

The two William Adam plans, which have survived, are a "Plan of the basement storey of the Reduced Design for the rebuilding of the University of Edinburgh, 21st October, 1815, Albemarle Street," and a "Plan of one storey ditto." Neither of these plans is signed, but it will be seen that they are dated from the old address.

William Adam's report, which, with an odd set of reports on other Scottish matters, is bound up in one volume, now in the British Museum,⁹ is largely devoted to refuting Duncan jun.'s captious criticism of the original plans, on the ground of noise in the corridors, etc. The document has been annotated in a hostile sense with notes in pen and ink writing, as though the book in which it is now bound up may have belonged to someone connected with the Duncan party in the University.

It was a Parliamentary grant of £10,000 a year for twelve years which put the University building scheme once more into operation, thanks to which it was completed, except for the dome, in 1834. By 1826 £161,000 had been spent. The present dome, which was added by the late Sir R. Rowand Anderson, LL.D., is on a scale to give importance to the University in relation to modern Edinburgh, and belongs to a different order of ideas to that of the modest terminal, which alone was contemplated by Robert Adam. A very important point to realise in connection with the front block is that it has been increased in depth, and that the innermost bay on the quadrangle side is an addition to Robert Adam's plan, and to the building, so far as it was carried out by him. I have been at some considerable pains in sorting through the portfolios of Playfair's plans so that I might establish this point beyond question. The inner face of this block towards the quadrangle, which is imitative of Adam work, seems hitherto to have been regarded as original.

The domed vestibule which forms the main entrance to the quadrangle has acquired a certain gloom, arising from this increased depth, which it would not otherwise have had.

Robert Adam's "Entrance to the University" is one of the grandest of his designs; its bold character and essential simplicity have a virile effect, which he is seldom given the credit of achieving. The whole scheme, as shown by the plans now given, although they are only from Robert's own first originals and, therefore, not fully developed, can be claimed as being inspired by a noble Doric simplicity. They are a worthy offspring of his earliest work, the Whitehall Screen of the Admiralty and the Bowood Mausoleum.

Of the museum block on the south, immediately facing this entrance, we are told that Robert Adam's design was carried out by Playfair, and there is no doubt that such were his instructions, because with this in view he obtained the Adam drawings from the previous contractor for this express purpose.¹⁰ It is evident, however, not only from the work itself, but it can be proved from the drawings, that Playfair was an unfaithful translator of Robert Adam's design—"Traductore, Traditori," as the Italian proverb has it. While observing certain main lines, Playfair made all those departures which have sufficed to destroy the special quality of Robert Adam's design. He has, for instance, put double pilasters at the angles, reducing the width of the bays, a change which imparts a heaviness injurious to the design of Robert Adam. The podium steps are also different.

In the interior of this block Playfair departed entirely from Robert Adam's ideas. He was using an outline plan headed as follows: "Plan of the ground floor of the Museum as designed by

Mr. Adam." "Playfair, architect, January, 1817. N.B.—This drawing copied from one obtained from Mr. Scott, Builder."

This drawing shows the museum as it appears on the Adam plan in the "Works," but it is drawn out to a larger scale. The apses and columns are shown in timber and plaster. The size of the interior is marked as 90ft. by 34ft. extreme inside.

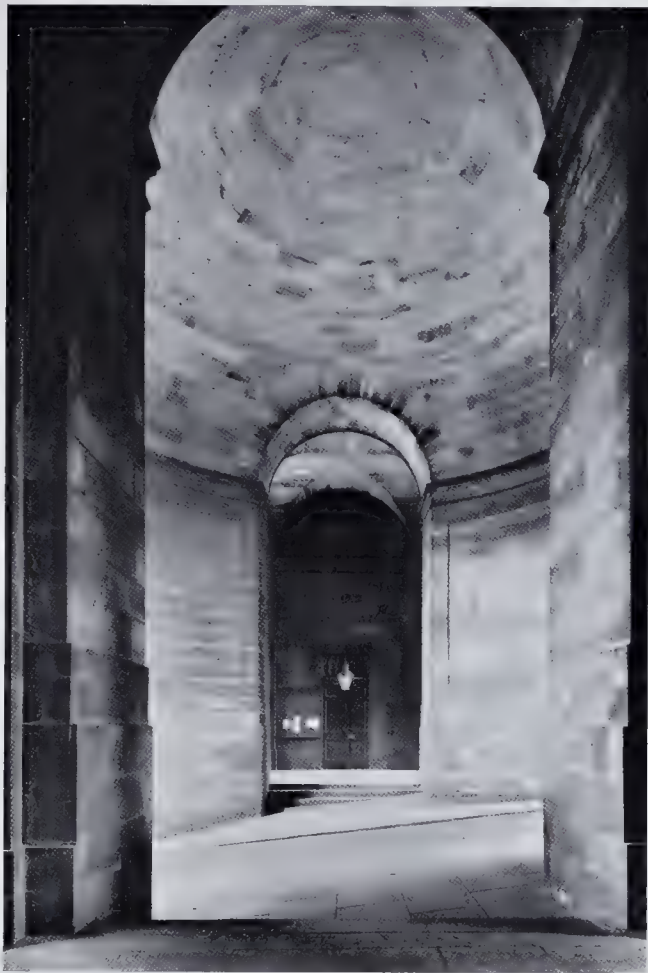
The inside face of the quadrangle on the north, to the east of the original Adam quadrant, was also recased¹¹ by Playfair to harmonise with his new scheme for the single quadrangle, the elevation of which is differently distributed to that shown in the drawings now given. This was, of course, an outcome of the omission of the cross block and the formation of one quadrangle instead of two. As soon as it is pointed out it becomes obvious how very superficial is the resemblance of Playfair's work to that of Robert Adam.

Playfair's report is dull and commonplace; the vital point of the two quadrangles, which was clear to Milne and Hamilton, is to him "a very obvious reduction which may be done without injury to the general effect or interference with the disposition of any essential parts." Playfair lowered the surface of the great quadrangle 9ft. 6ins., and formed the rather tiresome terrace round it on three sides, as the only way of reconciling the levels of the ground, arising out of his scheme.

"According to my arrangement then: the extension of the building

would be executed as nearly similar as possible to Mr. Adam's design. The Court would be rendered perfectly uniform and the levels reconciled to each other. Great provision is made for the future increase of the Library, and Museum for Natural History."

Playfair criticises the parts already built as containing four floors, of which the basement and attic are deficient in height and light, the intermediate two floors he admits are spacious, well lighted and easy of access. His whole attitude is fairly illustrated by the conclusion of his report:



THE DOMED VESTIBULE LEADING TO THE QUADRANGLE OF THE UNIVERSITY.

Robert Adam, architect.



DETAIL OF THE CENTRE BAY OF THE FACADE OF THE UNIVERSITY : ARCHWAY TO QUADRANGLE.
Robert Adam, architect.

"As I have rejected all superfluous ornament in considering this design, I am inclined to think the College buildings cannot be completed in a more economical manner, if a due regard be paid to their respectable appearance, and the wants of the University." Shade of Robert Adam! to think that his masterpiece should have fallen into such hands.

Whatever Nemesis may have eventually fallen upon Playfair, it would appear that it soon came home to the pushful Andrew Duncan jun., for there is a pathetic printed appeal from him that he may not be displaced from his intended house, as shown on the plans, in favour of the Principal. As the omitted buildings mainly consisted of dwelling houses for the Professors, this point must have been felt by him rather acutely, and he must have sadly reflected on the outcome of his stupid interference with Robert Adam's original plans.

In the University of to-day there are about 3,000 students, as compared with some 1,250 in 1790. As a teaching body, the University of Edinburgh has a long history.

The old college buildings were begun in 1581. The present Senate Hall may possibly mark the site of the house where Lord Henry Darnley was blown up, February 9-10th, 1567. Drummond, the Cavalier poet, bequeathed his entire library of early literature. Robert Reid, in 1558, left 8,000 merks to found the University, and King James granted the Foundation Charter in 1582. The endowments have been greatly increased during the last half century, and various new buildings have been erected on adjoining sites. Maitland describes the quaint old buildings with three courts, which had grown up on the site of Kirkfield from 1581. Mr. Robert Rollock was the first teacher and Principal, he being appointed by the Town Council of Edinburgh. There was a Royal visit in 1617, and the University has never failed to find good patrons.

Dugald Stewart, born in the old University, was the father of the Chair of Mathematics: Dr. Mathew Stewart was appointed in 1747. Robert Adam himself, as has already been stated, was educated at the college. The names of Adam Smith, Dr. Robertson, David Hume, Dr. Adam Ferguson and Mr. John Home are



PLANS BY WILLIAM ADAM JUN. FOR THE REDUCED VERSION OF THE UNIVERSITY, EDINBURGH, 1816.

From the originals at Edinburgh.



QUADRANT COLONNADE IN THE GREAT QUADRANGLE OF THE UNIVERSITY: LEADING TO
THE ANATOMY SCHOOL.

Robert Adam, architect.

particularly given as among those with whom life-long friendships were formed by Robert Adam in his student days at Edinburgh.

Sir William Turner, the late Principal, very kindly had the register searched for me between the years 1738 and 1756, and the only entries for matriculation that might apply are "Rob Adams 1743," and "Joa Adams 1752." The entries are, no doubt, correct in spite of the added S to the name, and Robert Adam must have entered at the age of fifteen, which I am informed was quite possible at that time. "Joa" one must assume was the third brother, James, as it is hardly likely that it was the eldest John who appears to have married in 1750. Robert's name is under the Latin and James under the Greek Professor, a difference probably significant of the time, for the Dilettanti Society was at work, and Stuart's work at Athens had begun, and, as we know, James's unrealised "schemes of Antiquity" embraced the Levant and even Egypt in their scope.



THE MAIN ENTRANCE FROM THE HIGHER LEVEL, OF THE RISING STREET.

THE MERCHANT HALL, BLAIR STREET (1788-90).

JOHN BAXTER, ARCHITECT.

In Hunter Square, close to the Tron Church, is the old Merchant Hall, a building which might easily be taken to be by Adam. It has been entirely altered on the ground floor, owing to the premises being occupied in part by the Royal Bank, but the upper part of the façade remains.¹² It has a good deal of quiet character and shows definite Adam influence.

The façade consists of three bays of tall Doric fluted pilasters, which run through two storeys, the entablature being treated with Adam freedom. The first floor windows are round arched, over which there is a fluted band having circular pateræ at intervals. The original mouldings, which are of flat projection, are all very refined. The Merchant Company is an old institution which has had in succession four halls.

The first hall in Canongate was demolished for the building of the George IV bridge. The second was in High Exchange, the third in Hunter Square, while the fourth and present, which is in Hanover Street, is a modern building, of which David Bryce was the architect.¹³

The Secretary of the Company has been so kind as to allow me to make extracts from the old minute book, and thus I have been able to establish the facts as to the architect of the third hall.

On July 4th, 1788, the Company agreed to purchase from the trustees of the South Bridge land for a hall at the rate of £1,500 for a plot with 48ft. of frontage towards Hunter Square. A tender of £2,000 was accepted at the same date for the building, which was completed in May, 1790, the first meeting being held in the new hall in August of that year. Two parties, Mr. Baxter and Mr. Laing, sent in plans and proposals for the work, of which those of the former were preferred as the lowest. Mr. James Brown and Mr. James Craig (the architect of the New Town) were also consulted, as a fee of five guineas was paid on February 4th, 1790, to the latter, "for plan drawn by him at the Company's desire for the Company's building in Hunter Square."

There is an entry of July 4th, 1788, as follows: "Messrs. John Baxter and Alexander Laing, Architects' sealed proposals for erecting and completing the Company's building in Blair Street. Mr. Baxter's the lowest. It was remitted to the Clerk to draw the contract and when a



THE MERCHANT HALL, HUNTER SQUARE, EDINBURGH, 1788-90.

John Baxter, architect. Note.—Ground floor modern.

specification of the different articles of the work is made, to lay the same before Mr. James Brown, Architect, with the plan and elevation of the building and request that he will revise the same and suggest any addition or explanation he may think necessary."

It was further decided later on to consult Mr. James Craig as to the above. Mr. Brown, however, appears again on the scene when, together with Mr. Todd, of the Company, he is employed to report upon and go into the extras to be paid to Mr. Baxter. They report that "£181 2s. 7½d. is due 11th May, 1791, to John Baxter, Architect."

It is worth while noticing that the certificate describes him as "Architect," because in other ways he seems to have been acting as a builder, being apparently engaged in constructing the building himself. The financial arrangements, made on February 23rd, 1788, were as follows. "£300 on signature contract, £300 at each joist laying, £200 when roof is finished, £500 remaining when whole finished and key delivered by Mr. Baxter." On June 30th, 1789, the building was insured for £2,000, plus £200 for furniture.

In the Company's accounts of 1810-11 the cost of the hall is entered as £4,843 14s. 6d. The renewal of the roof and flooring was ordered in 1811 owing to bad construction, and £500 additional was spent in 1825 on enlargements.

The hall, which remains, is a fine room, of the full extent of the first floor front, being lit by the three large arched windows of the façade.¹⁴ Round the walls is a wood panelled dado, above which are large panels of plasterwork, finished by a good cornice. The wood mantelpiece is decorated with a ship, placed in the central tablet of a richly fluted frieze, the end features of which are vases. At either end long consoles reach down to the plinth of the skirting.

Upstairs, on the second floor, there is also a good mantel of Adam type, with a double swag on the centre tablet, flanked by a pair of terminal vases, and dependent drops. Other mantels of a similar type exist on this floor and in the attics. All have marble slips and enclosing mouldings of wood, with carved, or composition, ornaments. The plan of the building was quite simply arranged with a central stairs at the back, which is lit by a large Venetian window.

NOTES TO CHAPTER XXXIII.

¹ "A Journey to the Western Islands," by Doctor Samuel Johnson, 1775, page 375, and in the 1792 edition, page 411.

² Appointed 1762. Succeeded by George Husband Baird, 1793. The passage is given in James Grant's "Old and New Edinburgh," Vol. III, page 20.

³ David Hume, *Life and Correspondence*, Vol. II, page 403.

⁴ Shown by survey of February 15th, 1821, "showing state of walls where the northern buildings are to be erected." Shows old western and eastern gables, full height, with end chimneys to be enlarged for additional flues.

⁵ The girders are shown laid diagonally, as is the case at the Adelphi Buildings, and at Osterley, etc., a practice probably supposed to brace the walls together as in a trussed partition.

⁶ No. 1 of Playfair's drawings shows the broken-up character of the work as then existing. It is entitled "General Plan of East Front. Plan of the foundations of the proposed eastern buildings, 1st Dec. 1815."

⁷ The present size of the single quadrangle is given as 242ft. 6ins. by 134ft.

⁸ In his report as Professor of the Anatomy School he states that he was one of the original trustees in the years 1750, 1791 and 1792, and that Robert Adam's original accommodation of his department was perfectly satisfactory after twelve years' occupation, and he did not wish it changed.

⁹ Entered under Adam, with a reference to "Academies."

¹⁰ "Elevation of the Museum Block from Mr. Scott, copied Jan. 20th, 1817."

¹¹ Playfair's drawing No. 18, April 19th, 1821.

¹² Messrs. Baird and Stevenson have kindly allowed me to go over the premises occupied by them on the upper floors.

¹³ "The Merchant Company of Edinburgh. Its Rise and Progress," by Alex. Heron, Clerk, 1681-1902, published by T. and T. Clark, Edinburgh, 1903.

¹⁴ They have been reglazed.

PART V. CHAPTER XXXIV.

MELLERSTAIN, BERWICKSHIRE.

FOR GEORGE BAILLIE OF JERVISWOOD, NOW THE SEAT OF LORD BINNING.

SERIOUS and solid is the aspect of the eighteenth century castle of Mellerstain, for, eschewing turrets and all the customary features of defence to which time has lent an air of romance, it stands drawn up in the regular square-lined masses of a Puritan army. Something much gayer and more domestic had been begun half a century before.

"The eleventh of September 1725" is cut on the foundation plinth of the two-storeyed wing on the left hand of the forecourt. Lady Grisell Baillie, whose portrait, signed "Mrs. Varelst, p. 1725," is in the house, thus inaugurated a great scheme of a centre block and two wings, connected in the usual manner of the time by low corridors. Some drawings preserved in the house give us the design of this Early Georgian centre block, which was never destined to be carried out. Lady Grisell's daughter was ultimate heiress and left the property in 1759 to the younger brother of the seventh Earl of Haddington, who thereupon assumed the name of Baillie.

The Earls of Haddington, though of long descent, are not the senior branch of the great house of Hamilton. A characteristic utterance by King James VI of Scotland and I of England, "The Lord haud a grip o' me. If Tam of Cowgate's son marry Jock o' Sclate's dochter, what's to come o' me," testifies to the position of the family

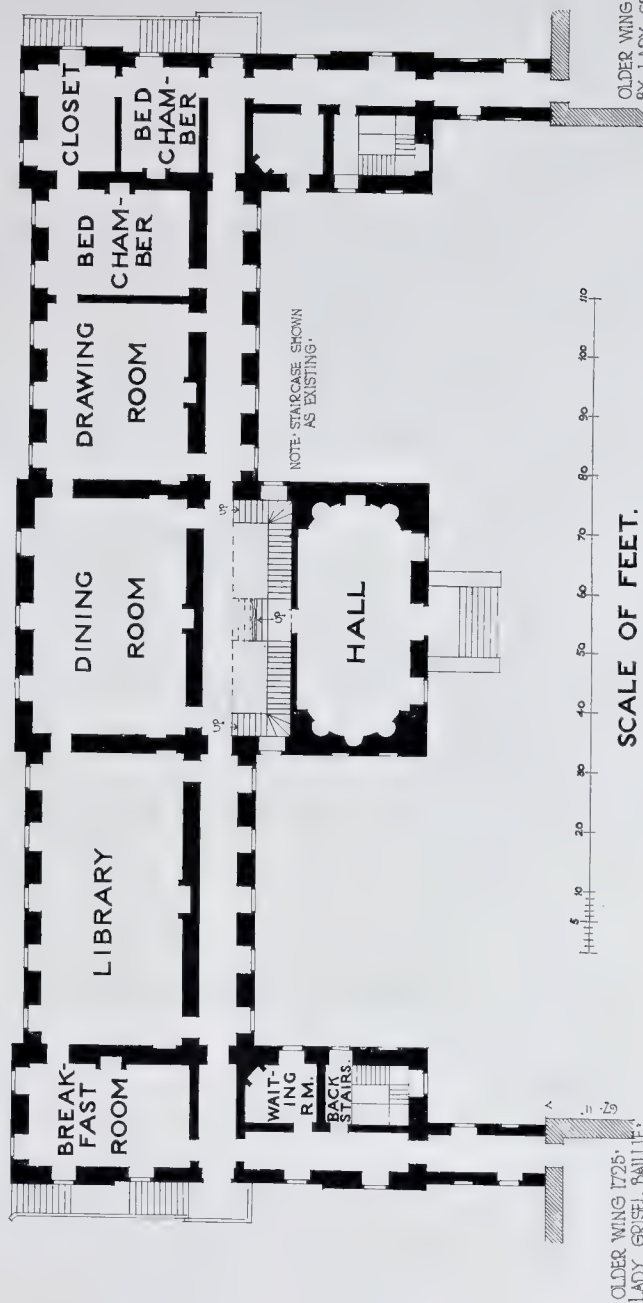
in 1622, when Thomas, the second earl, married Catherine, fourth daughter of John, Earl of Mar, the Lord Treasurer, who gave her a dowry of 20,000 merks. The earl was present at the funeral of James in 1625, and at the coronation of Charles I was a bearer of the Royal canopy. At the outbreak of the Civil War in 1640 he was major-general in the Lothians, and by an unexplained explosion at Dunglass Castle, his headquarters, he and his two brothers and other relations were all blown up.

John, the fourth earl, born in 1626, was lame and had no part in the war, but for being present at the coronation of Charles II at Scone in 1651 he was fined £555 11s. 8d. by Oliver



ENTRANCE HALL.

PLAN OF THE PRINCIPAL FLOOR OF MELLERSTAIN HOUSE.
FOR THE RIGHT HONOURABLE, GEORGE BAILLIE OF JERVISWOOD, ESQ.



FROM THE DRAWINGS IN THE SOANE MUSEUM.

Cromwell. As the earl, however, lived to 1669, he had the satisfaction of seeing Charles well established after all upon his throne.

Tree-planting was the forte of the sixth earl, as the 800 acres of "Binning Wood" testify. He joined with Argyll in the effecting of the Union, and as a volunteer in 1715 he was wounded at Sheriffmuir. Left a minor at the age of five, he had married at sixteen his cousin Helen Hope, who was eighteen, and left four children. Charles Lord Binning, the eldest, was possessed of great ability and had a taste for literature. From a letter to the Earl of Stair, written from Naples in February, 1732, we learn how bravely Charles was fighting against the consumptive



THE LIBRARY FIREPLACE.

weakness of which he died three years later. "I revived a little for the week I was at Rome, indulging in my building inclinations; but it was false fire for I was just where I was when I set out for this place."

The medicos of those days had prescribed forty days indoors and a course of antimony, a regimen sufficiently trying for a man of his active interests. Charles was the author of several short pieces of poetry, and there is a Scotch song, "Lord Binning," in which he is commemorated as *Emilius* :

Some cry up little Hindy for this thing and that,
And others James Dalrymple, though he be somewhat fat,
But of all the pretty gentlemen of whom the town do tell,
Emilius, Emilius, he bears away the bell.



THE DINING-ROOM.
Ceiling design, September 7th, 1773, in green and purple.

He had married in 1720 Rachel, younger daughter and ultimate heiress of George Baillie of Jerviswood. His widow survived him by forty years, dying at Mellerstain in March, 1773. The eldest son, Thomas, succeeded as seventh Earl of Haddington. The younger son, George of Jerviswood, was educated, together with his brother, at Oxford. He succeeded on the death of his aunt Grisell (Lady Murray of Stanhope) in 1759 to the estates of George Baillie of Jervis-

wood and Mellerstain, and thereupon assumed the name of Baillie. Marrying in that same year Elizabeth, daughter of John Andrews, he died in 1797, aged seventy-four. It is to him that the main building of Mellerstain is due.

He may have begun the work a year or two before the year 1770,¹ which is the earliest date of any of the Adam ceiling drawings, just as 1778 is the latest. The new owner did not continue Lady Grisell's plans, but was content to incorporate the wings, which she had founded in 1725, in his new castle building scheme.²

With his eldest brother, Thomas, the seventh Earl of Haddington, George Baillie had travelled abroad and had been a resident both at Rome and Geneva (1740-42). In the Swiss city they belonged to a literary circle, and, in company with Benjamin Stillingfleet (the original Blue Stocking), William Wyndham of Felbrig in Norfolk, Price of Foxley in Herts, and the second Earl of Bristol, they produced plays at the local theatre. George returned to Scotland in 1744.

The wings of Mellerstain, as built by Lady Grisell in 1725, and now incorporated in the Georgian castle of half a century later, were, of course, houses in themselves. The left hand, or private block, is particularly interesting as a specimen of a small Scottish house of the earlier epoch.



CEILING, LITTLE DRESSING-ROOM (NOW STUDY.)

Ceiling design, March 5th, 1778, in light grey, white and purple. Chariot subject in centre.



AN ADAM BATHROOM.

The effect of the present castellated centre is crushing on these wings, which in themselves are pleasant with their wide spaced windows, solid dressings, and broad satisfying surfaces of rough-cast.

The centre block, as originally intended by Lady Grisell Baillie, had a pediment and sundry frivolous swags, the design partaking of the geniality associated with the immediate school of Wren.

When the building of Mellerstain, however, was resumed half a century later, a great change had

come over the scene. Grey and Walpole had stirred the romantic current running deep below the still surface of eighteenth century classicism. Ossianism had provoked the wrath of Johnson, and the way was being blazed for the "Wizard of the North." To be on the Border implied that a design "in the castle style" must accompany and supersede the customary classic, at all events for the exterior. The sash window, however, was not yet an accursed thing, and no one proposed to abandon so far the interior finish and decoration to which all were accustomed. Such were the conditions that underlay the new design for the completion of Mellerstain, with the further factor that George Baillie of Jerviswood very probably sketched out the scheme himself, if we are to take that as the meaning of the initials G. B. to be noted in the corner of the drawings



THE STAIRCASE HALL.

preserved in the house. An inscription on one of them, "R. Adam, Architect," does not appear to be a signature.

The general drawings for the house, in fact, appear to have been made locally, and to have been sent up to London, as they are not in the usual manner of the Adelphi office. There is further in the exterior of Mellerstain an absence of detail characteristic of Robert Adam, no matter what the style of the building might be. What is characteristically Adam is the block outline, that is, the bold projection of the centre on the north front, and the contrasting flat continuity of outline of the southern façade. This trait appears in several of Robert Adam's house-building and other plans, and dates from the commencement of his career.

The local stone, a thin-coursed rubble of which the house is built, is a fine material in itself and of a pleasant yellow tone. At Mellerstain the interiors are large, spacious and reasonable in

point of height. The arrangement could hardly be simpler, and no climax of effect is aimed at other than that the library, by its greater length and by its fitting up, has been made the principal room.

The detail of the planning in the house, it will be observed, is not characteristic and has none of Robert Adam's customary finesse.

The actual interiors of the chief rooms, however, and especially their ceilings, are typical, and the gallery at the top of the house with its end colonnades and great vault is a notable apartment.

The house is entered by a recently added doorway, replacing the bare opening of the original.



A CORNER OF THE LIBRARY.

The hall has apsidal ends with an elaborated ceiling. It opens to an inner staircase hall, long and narrow, with a double ascent of stairs that unite and reach the first floor landing by a single flight. Long barrel-vaulted corridors lead from this inner hall to the main rooms, which extend throughout the long line of the garden front.

The left hand corridor has a ceiling intersected over the windows, which light it on the north side. The end room is marked on the old plan as a breakfast room, and has also a ceiling of intersected circles in a "Gothick" manner. The adjacent library, with its elaborate ceiling dated 1770, and its bookcases with a frieze of panels over, is entirely Adam. The mantelpiece is in green and white marbles.

The dining-room in the centre of the garden front has a good ceiling, designed in September, 1773, in which eagles and sphinxes appear. In this room are six tables with marble tops, and a mantelpiece in white

marble, much more elaborate than the drawing dated March 5th, 1778. The tablet subject is a man ploughing with two oxen, while figures of War and Peace on pedestals decorated with garlands adorn the jambs of the fireplace opening. The mantel, as a whole, has rather the appearance of being later in date, but Adam's designs of 1772 and 1774 for Wynn and Derby houses are of this type, only in the examples the figures are enclosed by lines as panel sculpture. The doorways with consoles and friezes are interesting.

The drawing-room has a fine ceiling based on an oval and ornamented with gryphons and vases. Adam's design for this is dated March 5th, 1778.

The principal bedchamber, which adjoined, is now the billiard-room. It has a circle enclosing an octagon as the feature of its ceiling. The two small dressing-rooms adjacent are now united as a study, but the original and differing ceilings which remain are interesting. All of these are of the year 1778. The friezes are also decorated with Robert Adam's elaborated patterns.

The corridor by which we return to the staircase hall has a coved ceiling with crossed and intersected lines, as though intended to produce the effect of a Gothic vault. It is a very curious piece of plasterwork.



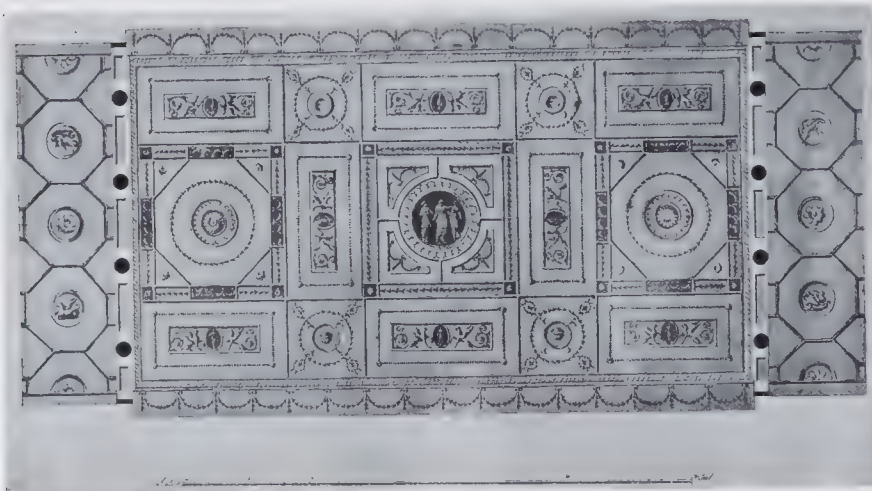
DINING-ROOM FIREPLACE.



THE LIBRARY.



THE GREAT GALLERY.

Chimney-piece design, August 5th, 1775.

ADAM'S UNEXECUTED DESIGN FOR GALLERY CEILING.

August 5th, 1775, in green and blue.



ENTRANCE FRONT; WING, 1725 PERIOD. MAIN BUILDING, 1770-78.



SOUTH OR GARDEN FRONT, WITH MODERN TERRACES.



The South Front of Mellerstain House. The Seat of the Hon^{ble} George Baillie of Serpentine

THE CENTRE BLOCK, AS ORIGINAL DESIGN, 1725 PERIOD (NOT CARRIED OUT).

In the centre of the extensive basement under a part of the dining-room is an interesting suite of a bath and dressing-room, of a type which Adam devised for several house-plans at this period. Such bathrooms have not often remained, and it is interesting to see one which has survived. It is a plain example, only decorated with dolphins at the entrance from the dressing-room to the inner bath. At the top of the house the raised centre block of the castellated façade contains the splendid gallery which is ceiled with a segmental barrel vault and has colonnades at either end. This great vaulted ceiling is now plain, but the completed drawing for the intended decoration is preserved in the house and is dated August 5th, 1775, the same as the unfinished duplicate or office copy in the Soane Collection. The colouring is shown to be in shades of green. A frieze of tripods and vases has been executed, and the end spandrels of the vault resting on the colonnades are also decorated in a characteristic manner.³

NOTES TO CHAPTER XXXIV.

¹ Pococke, who visited Mellerstain September 28th, 1760, and describes the plantations, says, "the offices are finished and there is fine lawn and wood both to the front and back of the intended house." "Tours in Scotland," by R. Pococke. Edited by D. W. Kemp. Scottish Historical Society. 8vo, Edinburgh, 1887, page 332.

² The large undated elevation, No. (42) in Vol. XLIII shows the wings with new parapets and windows the same as in the proposed new design of the centre block, and also a pair of circular turrets on the central flats of the roofs of these older wings.

³ There is a sketch (33) in Vol. XXI of the Adam drawings in the Soane Collection for "A tower for the Hon^{ble} Geo Baillie on the top of the hill at Mellerstain," drawn in ink on a half sheet of paper, on the other half of which is a memorandum: "Cornice and fascia wanted for the gallery at Mellerstain over a Grecian Ionic capital and base. A drawing of a ceiling for that room with compartments filled with panels and figures in the centres, with a ceiling for the arches [vault ?] within the columns, and a spandrel finished for the ends over the columns. Architraves for doors and windows and a drawing of a chimney piece. Adelphi. 29th. Oct. 1774." The drawn out plan and elevation is (47) in Vol. XLIII and is dated Nov. 23rd, 1774.

PART V. CHAPTER XXXV.

CULZEAN, AYRSHIRE.

FOR THE EARL OF CASSILLIS.

THE SEAT OF THE MARQUESS OF AILSA.

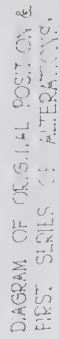
FAMILY tradition gives 1777 as the date of the building of the eighteenth century castle of Culzean around its nucleus of an older keep, a square or possibly oblong tower of the traditional Scottish type. Journeying towards Culzean from Ayr, a ruined castle on the seashore is seen as you approach Glenside Station, and this is the original defensive home of the Kennedys. Domestic life in Ayrshire in those wild and early times was only to be expressed in terms of castle building. Even as late as 1800 an up-to-date battery of guns was installed in the grounds of Culzean, a move suggested by the exploits in 1778 of that hero, or pirate, of the American War, Paul Jones.¹ At Culzean Castle the collection of guns, pistols and armour is of the most varied and interesting description.

The present terraces on the south side would very likely represent the earlier fortifications of which the date is not known. They are mentioned in old itineraries as famous terraces.



OLD MORTAR IN FORECOURT.

THE PART SHADED ARE THE ADDITIONS AND ALTERATIONS
FOR THE EARL OF CASSILLES. 2ND DESIGN ROBERT ADAM.
BLACK IS THE OLD CASTLE. 29 JULY 1785.

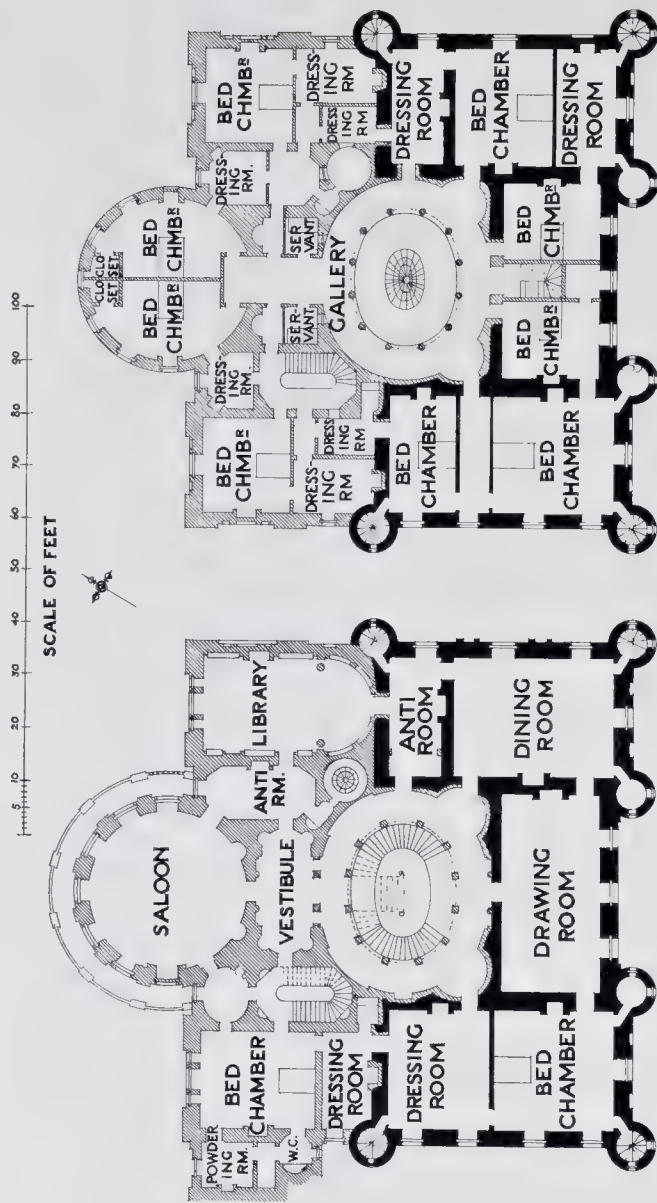


FROM THE DRAWINGS IN THE SOANE MUSEUM.



"THE CASTLE FROM THE CURVING SHORE."

CULLEAN CASTLE
FOR
THE RIGHT HONORABLE EARL OF CASSILLES
ADDITIONS AND ALTERATIONS PROPOSED BY ROBERT ADAM IN MAY, 1787.



PLAN OF ONE PAIR STORY. PLAN OF BED CHAMBER STORY.

FROM THE DRAWINGS IN THE SOANE MUSEUM.



THE CASTLE LOOKING EASTWARDS.

To-day they make charming gardens diversified by castellated structures, mainly of the eighteenth century. The new approach made at that time crosses the glen in a long series of arches, picturesquely planned and designed by Robert Adam in March, 1780, as is shown by his drawings preserved in the Soane Collection. The approach curves round and is spanned by an archway with bastion supports, deliberately built as a ruin, in accordance with late eighteenth century sentiment. The court in front of the entrance, situated at one end of the main oblong block of the house, is roughly oval. It has an interesting entrance archway surmounted by a coat of arms and the family crest of a dolphin, to which the designer has, without regard to heraldry, added a boy rider. The stable block faces the main entrance, and is an interesting instance of "the castle style" as understood by Robert Adam.

The tower over the archway (illustrated in Chapter IV, Part 1) leading into the stable quadrangle forms a picturesque feature in many views of Culzean.

Of the two Kennedys, David and Thomas, the former is inscribed on his portrait as "Conditur." Tradition relates that their keen interest in castle building drove the brethren to lend a hand in the actual operations. Gilbert de Kennedy, the first Lord Kennedy, was, in 1466, one of the six regents of Scotland during the minority of James III. David, the third



"NORTH FRONT OF CULLEAN CASTLE TOWARDS THE SEA WITH THE NEW ADDITIONS PROPOSED FOR THE RT. HONBLE EARL OF CASSILLIS," MAY, 1787 (?)



ENTRANCE ARCHWAY, FORECOURT AND STABLES BEYOND.

Lord Kennedy, was created Earl of Cassillis in 1510, and fell on the field of Flodden in September, 1513. Gilbert, the second earl, met with no better fate, for he was slain in December, 1527, while attempting to rescue James V from the Earl of Angus.

The third earl, Gilbert, as High Treasurer of Scotland, took part in the early glories of Mary Stuart's tragic career. Deputed as one of the peers to be present at her marriage with the Dauphin of France, he witnessed that ceremony of great pomp which was so soon to be overclouded by a mysterious tragedy.

By resisting a claim for the Crown Matrimonial the Scottish Deputies had caused so grievous an offence to the French Court that in its mephitic atmosphere the rumour of a poisoning easily spread, arising from the coincident deaths that rapidly followed.

Three of the Commissioners died in one night at Dieppe on November 28th, 1558, of whom the Earl of Cassillis was one. He left two sons and three daughters. Sir Thomas of Culzean, who was knighted at the Coronation of James VI, was assassinated in 1605 by Kennedy of Drum-murchie. Gilbert, the eldest, succeeded as fourth earl and died in 1576. John, his son, the fifth earl, was Lord Treasurer of Scotland, and, dying in 1615 without issue, was followed by his nephew. In 1759, on the death, without issue, of the eighth earl, a conflict arose for the estates and title of Earl of Cassillis between William Earl of March and Sir Thomas Kennedy, Bt., of Culzean, the heir male. The case

was decided in 1762 in favour of the latter by the House of Lords, and thus Sir Thomas became the ninth earl. Dying unmarried in November, 1775, he was succeeded by his brother David, who also died unmarried in December, 1792. These are the two bachelors to whom we owe Robert Adam's eighteenth century castle at Culzean. It will be noted that the owner's death followed close upon that of the architect, only about nine months later in the same year.

The branch being extinct, the line was continued by the descendants of the Hon. Thomas Kennedy, second son of the third earl, passing to Archibald Kennedy, eleventh Earl of Cassillis. He was a captain in the Royal Navy and a distinguished officer.



THE GREAT ROUND TOWER.

The captain's son, Archibald Kennedy, born in 1770, succeeded in 1794, and became the first marquess of Culzean. He died in 1846. Having lost his son, known as "the sporting Lord Kennedy," in 1832, it was a grandson who became the second marquess, Knight of the Thistle, and Lord-Lieutenant of Ayrshire. Born in 1816, he died in 1870, and was the father of the present earl.

In the armoury of Culzean—formed by the present owner by the union of the original hall and the buffet-room—is a model of a Revenue lugger of 1775, known as the "Alarm." This agent of the Exchequer found plenty of occupation in attempting to tax the incomes to be obtained in those easy-going days by extensive smuggling on the coasts of Ayrshire.

The Kennedys in Ayrshire were to be found in everything. "They rode with o'er many spears," as the old saying ran, to be ever left out. It was by a document proving headship of the Kennedy clan that the lawsuit already referred to was won, because the essential point of the male heirship was so determined. However warlike, however by tradition and desire the exterior of this eighteenth century castle might be made, the interior of Culzean reveals only the refinement of that age and of Robert Adam's personal style.

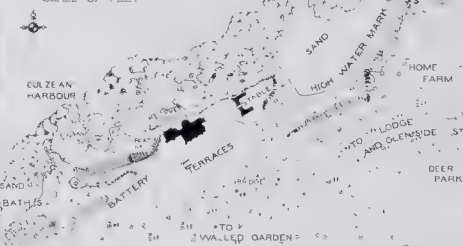
The story of the house is one of a gradual expansion of ideas, a scheme developing as the building proceeded, and of an interest taken in it by Thomas and David Kennedy deep enough to allow even of the reconstruction of work already done in favour of new and enlarged ideas. Thus from 1777 up to the date of Adam's drawing marked "Ceiling design for Circular Tower, 1790" we get thirteen years of more or less continuous building operations. In the course of this the original keep, or Peel Tower, became in the first place a great oblong castle, mainly facing south; then, after some preliminary tinkering with a long and low two-storeyed building that faced towards the sea, the great circular tower is built. Finally, the whole is linked up by the brilliant idea of a unique oval staircase occupying the centre of a castellated block, which has thus reverted once more to a square. Of the outliers, the kitchen and the separate block of the brewhouse, the former remains practically as built, but the brewhouse has been raised and

converted into a wing of additional rooms, a work as late as 1879.

The chief rooms at Culzean on the ground and first floors were decorated by Robert Adam between 1779 and 1782, quite five years before the date of the scheme for the great circular tower seaward and that for the oval staircase immediately behind. There is an intermediate proposal dated 1784. The principal rooms at the earlier stage were

CULZEAN CASTLE
THE EARL OF CASSILLIS
NOW MARQUIS OF AILSA
SITE PLAN

SCALE OF FEET
0 10 20 30 40 50 60 70 80 90 100



ENTRANCE FRONT.

Porch is modern and wing above brewhouse has been raised.



DETAIL VIEW OF SOUTH SIDE OF THE CASTLE, WITH TOWER OF STABLE BLOCK IN THE DISTANCE.



THE SOUTH SIDE OF THE CASTLE : VIEW FROM THE LOWER TERRACE.



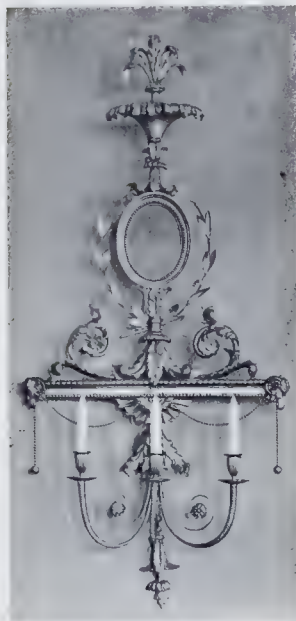
THE OVAL STAIRCASE.



THE ROUND DRAWING-ROOM.

the drawing-room and the eating-room below it, and for both of these apartments there are alternative designs and colourings.

As beautiful in conception almost as the Adam gallery at Syon, the drawing-room ceiling in particular (dated April 11th, 1780) is a refined union of lozenge lines, enclosing octagons and squares, with a circular link from which cameos depend. No fewer than sixteen designs for chimneypieces were made at this period, all for different rooms. Among these designs the



GIRANDOLE.



IN THE LONG DRAWING-ROOM.

eating-room, library, and drawing-room are important and highly decorative examples; the others are good examples of a plain type. In 1782 mirrors and girandoles were in hand for the library, buffet, eating and dressing-rooms, all of which are elaborate in character.

The anonymous author of the "Tour to the Western Highlands in 1787,"² visiting Culzean in that year, fortunately gives us a picture of the castle in the interval between the two periods of reconstruction:

"We now approached the noble castle in view, which towards the sea had all the appearance of antiquity, built upon a perpendicular cliff of one hundred feet at least from the surface of the water, but a nearer inspection presented us, on the opposite side with a very elegant front of castle-like features wrought in fine stone, which you approach over a large bridge, so constructed and discoloured, as to have every appearance of ancient gothic. All the outward buildings are grand architecture of the same style. What rooms are finished in the castle are very elegant, and the whole upon a scale best adapted for use and enjoyment.

"But I was informed his Lordship, not content with the present extensive pile, intends adding a similar front to the sea, which will be a most arduous undertaking from the vast depth of the foundation necessary to be formed. At present it does great credit to Adam, the architect, and his Lordship's peculiar taste, and will, when complete, stand unrivalled in its way."

With the aid of the plans the progress of the work can be easily followed, and it is evident that the work can hardly have been finished by the date of Robert Adam's death.

That Adam was highly pleased with the scheme of the oval staircase for Culzean is shown by his unexecuted design for "A castle for the Earl of Findlater at Cullen," made in 1789, where he proposed to further develop the same idea, unhampered by any existing older structure that had to be worked in. At Culzean there is not only a fine effect of light and shade arising from the top lighting of the oval dome of the staircase, but by means of apses on the south side and by a well planned vestibule

on the north a great effect of internal spaciousness has been obtained. The circular salon beyond speaks for itself; it is the room of an ideal sea view, with its six windows of free ranging outlook. The shape corrects the northern aspect as, from the west in particular, the sun floods into the room in the late afternoon. Robert Adam's drawing for the ceiling, dated two years before his death, has, fortunately, been preserved at Culzean, as there is no copy of it in the Soane Collection. The carpet is one made for the room. The Adam mirrors and mantelpieces at Culzean are of great interest, and there have been very few alterations in the house since his day. The buffet has been



THE FIREPLACE IN THE LONG DRAWING-ROOM, 1778.

united with the hall by an opening with Doric columns, forming the present armoury. The modern dining-room on the ground floor is a union of the library and a dressing-room. A later ceiling has also been put to the boudoir, which was planned as the bedchamber. Upstairs, in the former dining-room, hangs an interesting Papal Indulgence, granted to Sir Thomas Kennedy, Bt., on August 17th, 1740, he being "at present in Rome and being about to depart." Possibly acquired still later in Italy is a series of copies of Pompeian and Herculaneum paintings, like those at Bowood. There are a number of Wedgwood vases in the house, bought in connection, no doubt, with the refurnishing in Adam's time. The hall chairs with the painted crests were specially designed and made for the house. Probably the upstairs library, shown on the plan with an apse, was never so arranged when built, but has always been a bedroom

with a dressing-room, as it is at present.

The drawing-room, in the centre of the south front, possesses a ceiling which illustrates the facility and invention of the designer. Though really laid out on very simple lines, it is a remarkably successful though, apparently, intricate piece of work. It shows all the flatness of low relief which belongs to the latest examples of Robert Adam's style.

Culzean owes much to nature: a rocky cliff of precipitous basaltic rock, about 100 feet in height and overhanging the sea, gives height and interest to its fine grouping. The glen provides an interesting approach and shelters a magnificent growth of trees and shrubs that the keen sea winds would otherwise have rapidly cut down. The site of Culzean stirred the underlying romance of Robert Adam's nature, and his personal sketches in light and shade show how much it appealed to him. He first conceived the great round tower as surrounded by a chain of lofty and deep arches whose shadows should give force to the natural play of light falling upon curving surfaces. There is the boldness



BOUDOIR FIREPLACE.



ADAM TABLE IN ROUND DRAWING-ROOM.

characteristic of the Romanesque style in this scheme of his which illustrates the wide scope of Robert Adam's observation and study. There will always be those who will cavil at the inadequacy, historically speaking, of the detail, but the architect of Culzean was intent on a treatment of mass in a relative flatness which he felt was appropriate.

The thoughtful student of architecture will surely agree that the castle of Culzean justifies itself on broader grounds than those derived from mere correctness of imitation.

Robert Burns, in his "Hallowe'en," speaks of Culzean and the Cove :

Upon that night, when fairies light,
On Cassillis downans dance,
Or ,ower the leys, in splendid blaze,
On sprightly coursers prance ;
Or for Culzean the route is ta'en,
Beneath the moon's pale beams ;
There, up the Cove, to stray and rove
Among the rocks and streams,
To sport that night.

NOTES TO CHAPTER XXXV.

¹ Paul Jones (1747—92). He made an attempt on Whitehaven, and also plundered the house of Dunbar Douglas, fourth Earl of Selkirk (1722—94).

² "A Tour in 1787 from London to the Western Highlands of Scotland." (Shaw Stebbing.) London, 8vo, 1788, page 119.



THE EATING-ROOM.

PART V. CHAPTER XXXVI.

NEWLISTON, WEST LOTHIAN.

FOR THOMAS HOGG, NOW THE SEAT OF STEWART BAYLEY HOG.

VIEWED from the main road leading from Ratho, some eight miles distant from Edinburgh, Newliston only presents itself as a great mass of trees, in which you may assume the house to be entirely hidden. The landscape is a remarkable one because of the great oil-shale mounds, black artificial hills, which dominate the neighbourhood. Their bulk is great because the extraction of the oil does not cause any diminution of the mined material. The colour oxidises gradually to red, but it takes years before the mounds are sweet enough to plant.

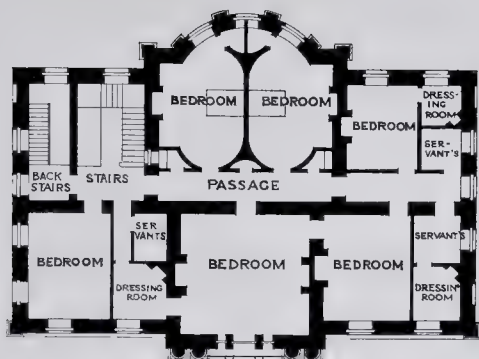
Field-Marshal Lord Stair, who, in 1729, laid out a famous garden at Newliston, would have been astonished if he could have foreseen such earthworks as terminal objects to his great avenues. Tradition will have it that the garden plan of Newliston is that of the Battle of Dettingen, at which he was present as Commander-in-Chief in 1743. As an ex-ambassador to the Court of Versailles in the critical years from 1715 to 1720, Lord Stair was alive to all that had been done in France. He was, of course, influenced by Versailles and the other great French gardens of that epoch, and the Dettingen battle idea is one of those curiosities of popular false analogy which are always being brought up in relation to buildings.

The very interesting plan of the garden, fortunately preserved in the house, is entitled, "A plan of the house and gardens about 70 acres, for Roger Hogg, 30th. Sept. 1759," being a survey, no doubt, made for the new owner at that time. In the "Annals and Correspondence of the Earls of Stair," by John Murray Graham, in two volumes, which were published in 1875, there are one or two references to the work in hand. David Baillie writes from Newliston to the Earl of Stair at Culhorn on January 9th, 1731: "All the stones that were in the quarry are driven and the



THE ENTRANCE FRONT.

Centre block by Robert Adam, 1789. Wings added by James Bryce, 1845.

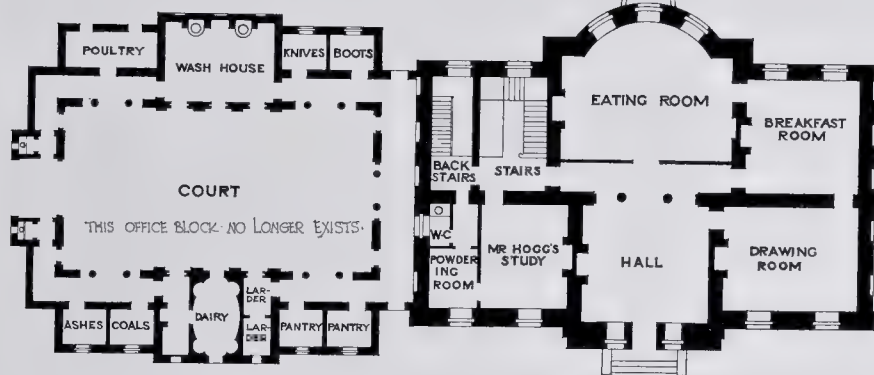
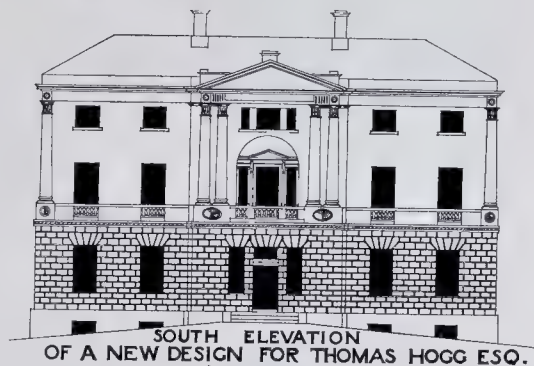


PLAN OF BED ROOM FLOOR.

PLANS & ELEVATION
OF
NEWLISTON HOUSE,
WEST LoTHIAN.

THOMAS HOGG ESQ.

ROBERT ADAM ARCHT
ALBEMARLE STREET
31ST DEC. 1789



PLAN OF PRINCIPAL STORY WITH OFFICES AT LOWER LEVEL.
FROM THE DRAWINGS IN THE SOANE COLLECTION.



DETAIL OF CENTRE BAY OF THE ENTRANCE FRONT.



NEWLISTON FROM ACROSS THE LAKE.

dyke of the great bastion finished."

In August of the previous year David had reported that "wheat within the gardens is sown, and after the harvest work will begin on the earth at the quarries." Garden work of the same type was evidently going on simultaneously at Castle Kennedy, Wigtownshire, although the house at that seat had itself been accidentally burnt out in 1716. At this spot Lord Stair planted a garden theatre like the one at Versailles.

John Dalrymple, second Earl of Stair, the



HERCULES AT THE PARTING OF THE AVENUES.



ENTRANCE FRONT FROM THE SOUTH-WEST.

Later wings and balustrade to forecourt by James Bryce, 1845

eldest surviving son of the first earl, was born at Edinburgh in 1673. His brother was the heir of Newliston, which thus came into the family. At the age of eight he had the misfortune to shoot his elder brother of nine with a pistol, and for a time his afflicted father had him brought up away from home. At twelve he was sent to Leyden, where his grandfather then was, and there he attended the university. In 1692 he was with the English and Dutch armies under King William in Flanders, and in Angus's Regiment (that of Sterne's Lefevre) was present at the Battle of Steinkirk. In 1700 he was with Lord Lexington's Embassy to Vienna and enjoyed a tour in Southern Europe and Italy, returning in 1701. As aide de camp to Marlborough he assisted at the siege of Liége, and after Ramillies, in 1706, was commanding a brigade at Oudenarde in 1708.

The Treaty of Utrecht, signed in April, 1713, practically restored to Louis XIV the conquests that had been made, and was a prelude that led to the resumption of the struggle in Lord Stair's old age. In 1742, at the age of seventy, he was placed in command of the expeditionary force that fought at Dettingen in the following year.

This battle, won in June, was not followed up as Lord Stair desired, and Noailles retired behind the Rhine, while the Allies went into winter quarters at Worms. Lord Stair resigned, objecting to King George's preference for Hanoverian generals, and, though he was later on brought out again to act as Commander of the Forces in South Britain in view of the anticipated troubles of the second Jacobite rising, still his long career was at an end. He died at Queensferry House, in Canongate, on May 9th, 1747.

That Lord Stair fully intended to crown his work at Newliston by the erection of a great house, in due relation to his magnificent garden schemes, is shown by the drawings in William Adam Senior's "*Vitruvius Scotticus*." It is, however, not a very attractive design, being too much after the manner of George Dance's Mansion House.

In plan the main block of Newliston was to be 102ft. by 65ft., and each of the two outlying office blocks had a frontage of 100ft., with quadrant corridor connections, so that the total extent was to have been 382ft. A magnificent scheme, but one which was quite beyond Lord Stair's resources. The immense garden work was, we may suppose, only feasible because it could be



THE HALL.

done in the intervals of agriculture and by his own estate labour, more or less permanently engaged. At Newliston much still remains of Lord Stair's garden lay-out, which is truly monumental in scale, despite storms and winds, which have made gaps in his grand avenues. One section in particular is kept up by pleaching the trees, and the fine effect of this remaining portion enables the visitor to realise and admire the contemplated grandeur of the original scheme of the whole.

There was on the site an older house of the Scotch Baronial type, which Lord Stair occupied when at Newliston. Apparently this house still existed in 1790, because it appears in a small watercolour sketch by Roger Hogg, which is still at Newliston and bears that date. A family tradition would have it that the present house was built in 1792, but as Robert Adam's plan



HANGINGS OF APPLIQUE AND PAINTED SILK IN DRAWING-ROOM.

is headed and dated December, 1789, it seems most likely that the later date would be that of the completion of the new house.

It is the actual change of residence that is most likely to be remembered and handed down. The old house is believed to have been lived in until the new one was ready, as old and new are not exactly on the same site. The position of the new house, however, was determined with reference to Lord Stair's older garden scheme. The curious horse-shoe-shaped enclosure, which was, no doubt, an enclosure laid out for horse breaking and riding, was now utilised as a double drive approach to the new house. The ground has since been made up level in front, in place of the slope both ways, which Adam shows on his plan.

The present forecourt, balustrades, and the walls in front of the house are due to Bryce, who added the two wings for James Maitland Hogg in 1845. The additions were made in a tactful

way, and with some regard for the character of the older work. Robert Adam's design of the house was an upstanding block of gleaming white stone treated with an order of couple columns engaged on a lofty rusticated ground floor. On one side was a low block of offices planned round an internal courtyard, architectural in character, with colonnades. It is the same order of ideas that inspired Dr. Turton's house at Brasted, but here magnified in scale. Adam's scheme would have been more convenient really, as a matter of planning, than Bryce's reconstruction. It is possible, of course, that Adam's intended office block was never carried out, otherwise it is difficult to understand its destruction.

The back façade of the house has pilasters of the same order as the front columns, but there is no pediment, the central feature being apsidal.

There are now no ornaments like those shown on the original drawing. Very probably they would have been in Adam's patent cement, as used at the Register House and elsewhere. On the frieze over the pilasters are the circular sinkings in the stone, in which pateræ ornaments of Adam cement would have been or, possibly, were placed.

The plan of the house is very simple in appearance, but constructed with all the attention that Robert Adam always gave to the domestic requirements of his own time.

The hall occupies the centre and provides a spacious effect on entering, as the colonnaded screen to the main passage materially enlarges its area. It is treated with a deep Doric entablature and the old stone mantel was in harmony with it, having triglyphs and ox-skulls. The floor is paved with stone in lozenges, and the ceiling has a circle in the centre. The drawing-room, which opens immediately on the right, is hung with curious imitation tapestry, formed in part by appliqué, helped out by painting on a ground of cream moiré silk. The tradition, which claims that it was worked from Robert Adam's design by Lady Mary Hogg, seems

likely to be true, from its general character, which is reminiscent of pilasters and antique arabesques. In the same room is a fine white marble mantel and a landscape of the Acropolis by "Grecian" Williams.

The breakfast-room behind, on the garden front, is now the study. It has a mantel and mirrors of Adam design. The latter are narrow in width and, very likely, were originally designed for the wall piers between the windows in the eating-room, which has an apsidal projection forming the centre feature of the garden façade. The original Adam frieze of vases and swags remains. The mantelpiece of marble has a fine inlay of curious colour, speckled like granite; it is, perhaps, formed of some composition, or may be of Worcester, or Wedgwood, manufacture.



IN THE BREAKFAST-ROOM.

The remaining room, which was Mr. Hogg's study, has a mantel of the tapered pilaster type with a plain frieze. The powdering closet has now been thrown in to enlarge this room.

Upstairs, the right hand centre room with the apse has an old mahogany bedstead and an Adam mirror, but only a plain mantel. The centre bedroom on the entrance front boasts an old mirror and some painted chairs. The adjoining bedroom has an old bedstead of Adam design and a mantelpiece.

At the entrance doorway are two Adam pedestals, circular in shape, intended for outside lamps or vases. There are now six steps up, instead of three, and, consequently, there probably never were any steps leading down into the garden from the eating-room at the back as shown on his plan.

The stable block of buildings is said to be older. It has a pediment and niches, and Venetian-like openings.

In one of the Baillie's letters to Lord Stair there is a mention of an Adams, but it is not at all certain that it is William Adams Senior, the architect, who is intended :

Robert Miller (Land Steward) to the Earl of Stair.

Newliston. Aug. 16, 1740.

The cowerers (dry wall masons) are just now building the cross dyke to the Eastward of the gardens ; and the backing of the dyke along Lindsay's Craigs is now pretty well advanced, but the harvest interfering will make us go more slowly on for some time.

As for the building at Milridge, I take it to be the most spacious farm courts in Scotland and the mason work of it will be finished before the winter ; but as for the roofs, there is not an inch of timber come here for them yet, but Mr. Adams promises faithfully it shall be here tomorrow, which at any rate will be too late for pitching this season.



A BEDROOM FIREPLACE.



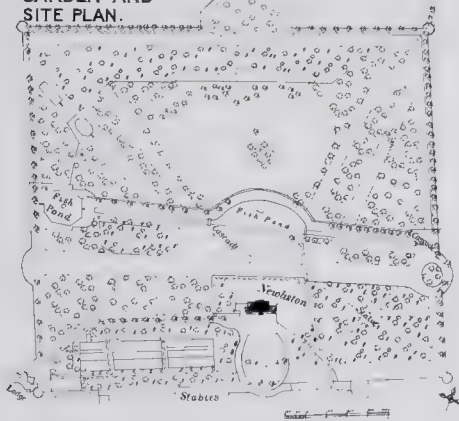
THE ADAM BEDSTEAD.

As there is neither text, description, nor date to the designs of Newliston for Lord Stair it is impossible to determine when William Adams Senior was employed. It seems fairly clear that it must have been between 1729 and 1742, and, most probably, before 1734, when Lord Stair was dismissed from his regiment on account of his opposition to Sir Robert Walpole, a step which had the natural effect of increasing his political activity.

William Adams sen. died in 1748, the year after Lord Stair, and his book, "Vitruvius Scotticus," which appeared only after his death and without any text, was very incomplete.

Lord Stair has cut his name so deep in the soil that his interesting personality clings to the spot and seems to frequent the yet remaining avenues which he planned and planted more for posterity than himself at Newliston.

NEWLISTON. THOMAS HOGG, ESQ.
GARDEN AND
SITE PLAN.



PART VI. CHAPTER XXXVII.

FURNITURE.

To the Students of the Royal Academy. Lecture 11, 1812.

The light and elegant ornaments, the varied compartments in the ceilings of Mr. Adam, imitated from Ancient Works in the Baths and Villas of the Romans, were soon applied in designs for chairs, tables, carpets, and in every other species of furniture. To Mr. Adam's taste in the ornament of his buildings and furniture we stand indebted, inasmuch as manufacturers of every kind felt, as it were, the electric power of this revolution in art. Our present linens and paper hangings exhibited such specimens of decoration that the admirers of the Loggia of the Vatican could not see without rendering due praise to them.

THIS passage from the lectures¹ given by Sir John Soane, R.A. (1753-1837), to the students of the Royal Academy in 1812, serves to show that, in the opinion of a very dry and cool observer, Robert Adam had, in fact, effected a real revolution in the domestic arts as well as in architecture. Soane was at the impressionable age of seventeen when Adam was entering upon the most important decade (1770-80) of his career. Probably he witnessed the start of the Adelphi in 1768, the year in which he himself came to London to enter the office of George Dance, R.A. Soane must have been keenly interested in the Fête Pavilion of 1774, which made such a stir at the time. He could very well have seen Lansdowne House at the time of its completion, and, doubtless, often looked into the British Coffee House in Cockspur Street. This miniature masterpiece Soane admired so much as to have a diagram of its façade made for these very lectures at the Academy, when he expressed his opinion that, quite as much as the Register House of Scotland, this characteristic design reflected honour upon Robert Adam.



A CORNER OF THE SALOON AT CROOME. EARLY GEORGIAN INTERIOR.
(See Chapter X.)

Although Soane was of the Academy, he was not of the hide-bound school of Chambers, being in reality an eclectic. There is an element of personal eccentricity in Soane's work which must undoubtedly be held to mar the majority of his own designs from a purely classical point



IN THE DINING-ROOM.



CONSOLE TABLE IN THE BALLROOM.

William Kent (1684-1748) furniture at Devonshire House.

of view: It looks almost as though the war periods of 1775-82 and 1793-1815 had bitten into his consciousness and impressed the sense of isolation and poverty that is felt in his designs in comparison with those of Robert Adam. Although Soane was strongly influenced by Robert Adam



SIDE TABLE IN THE DINING-ROOM, DEVONSHIRE HOUSE

By William Kent.

(compare, for instance, the façade of his own house, Pitzhanger, Ealing, with the centrepiece of the south front of Kedleston), the link might well remain unsuspected, so entirely does the pupil lack the ease and dexterity of the master in the handling of architectural detail. Soane had previously pointed out [in his lectures, as we have already seen in the chapter

on "Critics," that Robert Adam had broken the talismanic charm of the fashionable rococo, as well as that of the unduly monumental style of Early Georgian internal architecture. He most fully recognised, therefore, the driving power of his great predecessor.

In considering the furniture of Robert Adam and the extent of his admitted influence on the artistic production of the last half of the eighteenth century it must first of all be realised that the lead given by him was one essentially derived from a profound study and knowledge of architecture. To the furniture of his own day Adam brought an austerity of taste which in his hands was perfectly compatible with a great wealth of detail, owing to his faculty of subordination, a special gift through which he secured an essential harmony in the design of the completed interior as a whole.

Austere Adam's taste certainly was; it operated as a reformation, coming after the licence of Kent's extravagant and clumsy designs. The rich, florid and clumsy Kent version of the Early Georgian was really a derivation from Venice,² which has always been the home of a class of work reasonably suspected as being, to some considerable extent, designed for export north of the Alps. The defects of the earlier Georgian furniture were due to some extent, perhaps, to the undue scale of the interior architecture of the period. Robert Adam found means to design reasonable furniture to interiors like the library of Kenwood, which, while lacking nothing in point of grandeur, yet remains a liveable apartment. The grandiose marble hall at Kedleston was a legacy from Paine's prior scheme for that house; but, with that possible exception, it is difficult to point to another apartment of Adam's which is not a desirable domestic interior. Adam's houses remain in occupation, and nearly always without alteration, because their artistic merits are bound up with an essential reasonableness.

It would carry us too far afield to sketch out in detail the position up to the date of Robert's return from his Grand Tour in January, 1758. There is, however, a lively sketch by Madame Du

Bocage, written in 1750, which gives an intimate view of London houses and their interiors just before the changes brought about by Adam.

After remarking that the town is dirty and ill paved, Madame begins by saying that in the streets—

The Ladies are carried in sedan chairs within the barrier where passengers walk. In the evening two rows of lamps, which hang upon posts, give light, and make a gay appearance.

The houses have a half a storey underground; this obliges



MOOR PARK: IN THE SALOON.
Early Georgian furniture.



MOOR PARK: SIDE TABLE IN THE HALL.
Early Georgian furniture.

people to ascend a few steps to the street door, which is exceedingly narrow.³ . . .

The footmen wait by a fire side at the bottom of the stairs to avoid dirtying them, and a hair cloth, or mat, prevents their masters from soiling the steps.

There is no antichamber before the saloon where the company meets, which is adorned with little glasses, and has generally a closet belonging to it.

About a dozen buildings, which are here called Palaces, but at *Paris* would pass only for large houses, and which men of fortune amongst us would find many faults with, are highly esteemed in *London*: but there are many large Squares, that have something very grand in them.⁴

To tell the plain truth, though there is great luxury in *England*, it does not come up to ours, which the people of this country imitate nevertheless, as all the nations of *Europe* do, to their destruction.

There are scarce any armchairs in their apartments; they are satisfied with common chairs. The women who use no paint and are always laced, (as was formerly the custom in *France*), are fond of these seats: in their court dresses they resemble the pictures of our great grandmothers; but they are extremely affable and obliging in their behaviour.

It certainly was open to Sir William Chambers, R.A.



CONSOLE TABLE FOR SIR LAWRENCE DUNDAS, BT.
Robert Adam, 1764.



ARMCHAIR OF THE SOFA SUITE FOR SIR LAWRENCE DUNDAS, BT.
Robert Adam, 1764.

(1726-96), who returned from his tour in 1755, to have effected this coming reformation. Unfortunately, quite on the contrary, he simply added to the existing confusion by his Chinese vagaries.

David Garrick's "Chinese Festival," brought over from France by Noverre, was given at Drury Lane in November of that year. Chippendale's "Director," first edition, 1754, is impregnated with Chinese and rococo influences.⁵

Simultaneously the first stirring of the Gothic revival was creating a demand for furniture to match. George Lyttelton writes to Sanderson Miller in June, 1749,⁶ "I forget now how many chairs are wanting for the castle; (The ruin at Hagley) but how can I bespeak them without the model you drew for them? You know they are not to be common chairs but in a Gothic form."

On December 24th, 1754, Walpole⁷ writes to his aid and ally, Bentley: "My present occupation is putting up my books; and thanks to arches, and pinnacles, and pierced columns, I shall not appear scantily provided." This, of course, was at Strawberry Hill.

In 1756 Miller was fitting up Kilkenny Cathedral for Dr. Pococke, Bishop of Ossory, with woodwork stalls, etc., of a Gothic design, all of which work has since been cleared away.

In 1759 Miller fitted up Hartlebury Chapel for Maddox, Bishop of Worcester, at a cost of £1,200. The hall at Lacock Abbey (1753-56) was also equipped in this same sham mediæval fashion.

Robert Adam himself, perhaps, played for a moment at this game, if we may suppose that Alnwick Castle (1760) was furnished to match the new interiors, desired by the Duchess of Northumberland to be in the Gothic manner. Adam certainly designed a Gothic chair for the church at Croome (1759-63), but, generally speaking, he rapidly discarded this phase and fitted and furnished his essays "in the Castle style" in his own characteristic manner, as at Culzean and Mellerstain.

It is almost possible to say that Robert Adam began his work as a reformer of the furniture of his time in the Royal Palace, as in 1761 he was designing doorways and chimneypieces for the "Queen's House"—since rebuilt as "Buckingham Palace." Horace Walpole, writing on September 9th, 1762,⁸ says, "Our next monarch was christened last night. . . The Queen's bed, magnificent, and, they say in taste, was placed in the great drawing room." There is one Adam-like bed still in the Royal Collection.



KEDLESTON: PALM MIRROR WITH COAT OF ARMS.



GILT DOLPHIN SOFA AT KEDLESTON.

In November of that year,⁹ however, Walpole writes to Sir Horace Mann: "There is come forth a new state coach, which has cost £8,000. It is a beautiful object, though crowded with improprieties. Its supports are tritons, not very well adapted to land carriage; and formed of palm-trees, which are as little aquatic as tritons are terrestrial."



SOFA FOR SIR LAWRENCE DUNDAS, BT, NOW AT 19, ARLINGTON STREET.
Robert Adam, 1764.



THE STATE BEDROOM AT KEDLESTON.

Wilton and Cipriani were employed on this coach, and if any architect were consulted it would have been Chambers, to whom the sculptor in question was a father-in-law. The design is, in fact, very reasonably attributed to the Royal tutor in architecture.

Furniture of the earlier Georgian type persists well into the Adam period, and was really never quite extinct. Direct importation of French work was also concurrent with the creation of so much beautiful work at home, so that when Apsley House was completed by Adam (1779) it was particularly noted that all the work was "English." At Osterley, also, the state bedroom (1776) is distinguished as "the English bedroom." The Gobelines tapestry works were particularly attractive to English travellers. The Scotsman Neilson, no doubt, saw to that, and several fine Adam drawing-rooms were so hung, as at Croome, Moor Park, Osterley, Newby, and Nostell.



QUEEN CHARLOTTE'S BED, NOW AT HAMPTON COURT.
Probably Robert Adam. There is a design of this character of 1772 for the Right Hon. Frederick Lord Thynne in the Soane Collection.

Four original letters from Neilson at Paris, relating to the famous Boucher-Neilson tapestries made for Moor Park, but hung in Arlington Street since 1784, have been preserved, and the substance is given here by the kindness of the Marquess of Zetland. It is not clear to whom these letters were addressed, but it seems probable that it was to some agent for Sir Lawrence Dundas. A "Mr. Giddes," for instance, appears as having paid an instalment of his charges to Adam. The first letter is dated January 19th, 1767, and it refers back to one of October 6th, 1766. Neilson says that Foley (the banker) has cashed the order for 300 louis on account of the tapestries in hand for Lady Dundas. The writer had also received a letter of October 27th giving particulars of her order to be begun at once, and with "un fond gris tel qu'il Pinz sur les Tableaux en grand." This is explained by an item in the final account, "Plus pour avoir

etablie sur une toile a peindre de toute la grandeur de la Tapisseries et avoir employer deux Peintres pour etablir toutes la composition de la grande Piece. 600^l," and also evidently relates to the charge of £7.7.0 made by Robert Adam, "To a Section of the Gallery Design for Tapestry and part of the border at large (sent to Lady Dundas at Spau)." As this account of Adam's was paid March 3rd, 1766, his design would be made in 1765, and the enlargement to actual size was evidently made in Paris in the first half of 1766. Probably Lady Dundas was afraid of the pink ground, which we see at Osterley and Newby. This letter of 1767 goes on to say that Neilson at once went to see Boucher, "qui a bien voulu suspendre tous ses autres ouvrages," in order to paint the two figure subjects

in the ovals, and adds that the artist promises to deliver them to Neilson by the end of April, 1767.

The letter then deals with two lustres, which are to be smuggled into England with the luggage of the Prussian Ambassador, "Je ne vois pas aucun autre moyen, vu que tous ce qui est Dorure est contrebande en Angleterre." It is a question what these "lustres" were, as in 1769, among disbursements of 300^l, is an item, not priced, "pour avoir fait demonté les deux lustres, et les avoir fait mettre a neuf par le Dorure." It seems probable that they were chandeliers of glass for the gallery at Moor Park, and not the pair of candelabra with blue-john bodies, which are now illustrated, as the latter seem to be English, and probably came from the Soho works of Mathew Boulton.



BOUCHER-NEILSON TAPESTRIES OF 1766-69 AS REHUNG AT NO. 19, ARLINGTON STREET, AFTER THE SALE OF MOOR PARK IN 1784.

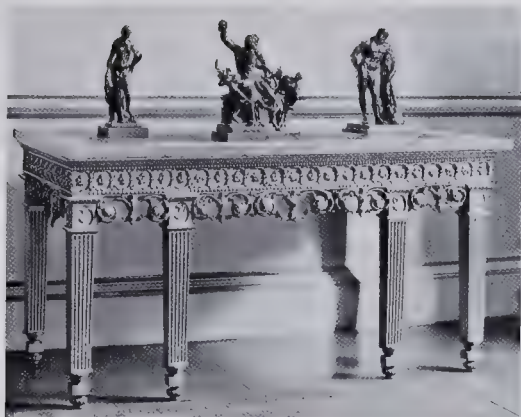
Probable Early Adam carpet.



THE STAIRCASE OF NO. 19, ARLINGTON STREET AS REDECORATED BY ROBERT ADAM, 1763-66.
CIPRIANI PAINTINGS.



A SETTEE BELONGING TO THE MOOR PARK SUITE, WHICH IS NOW IN ARLINGTON STREET.



CONSOLE TABLE WITH AGATE TOP. ADAM DESIGN FOR MOOR PARK, AND NOW IN ARLINGTON STREET.

The next letter, of October, 1768, is unimportant; it refers to two payments, received on account. There were three in all: October 2nd, 1766, July 2nd, 1767, and April 19th, 1769, of 7,200^s equal to 300 louis each.

The third letter, May 15th, 1769, states the conclusion of the work, which had thus extended over two and a half years, and, in sending the bill, Neilson says, "Comme cette Tapisserie est une ouvrage unique par sa nouveauté et par sa grandeur, Je n'ay rien négligé pour qu'elle serve a ma réputation, elle a eu icy le plus brillant success. Son Altesse Monseigneur Le Prince de Conde m'a chargé de decorer une partie du Palais Bourbon, dans le meme gou et sur les memes desseins." After recalling that he had the measures given him on June 5th, 1766, "par le Colonel Wedderburn," he says that Mr. Seton³ had seen the work last Thursday, and had left for London, and would give a personal account of it to Lady Dundas.

In the fourth letter, July 3rd, 1769, Neilson refers to a very pressing letter from Mr. Thomas Dundas, ordering the tapestry to be sent off, and says that he had written to him on the 22nd, and to "My Lord Comte de Rochford," probably in view of the passage through the Customs. He asks that the tapestry shall be stretched in place at once, "C'es de moyen

de voir le effet general du tous ensemble et pouvoir juger l'effet. J'espere que cet ouvrage aura autant de success a Londre qu'il en a eu a Paris, ou il a ete fêté come un ouvrage unique. Je seray flatté de scavoir la reussite en les sentimens de ceux que l'auront vu en place."

The tapestry was rolled on a cylinder, and in the vacant space of the packing case a small piece of tapestry was enclosed to be forwarded to Wm. Weddell at Newby. No doubt a sample with the pink ground for the drawing-room at that house.



ADAM LAMP PEDESTAL WITH SOHO (?) CANDELABRA, NOW IN ARLINGTON STREET.



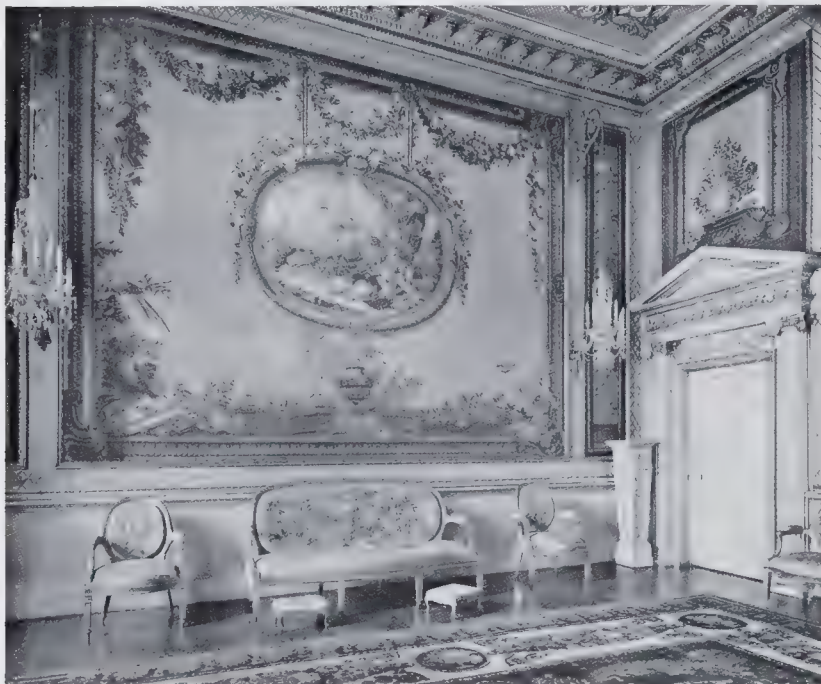
SMALL SETTEE OF THE MOOR PARK SUITE.

The Account on the half leaf of the letter of May 15th, 1769, is as follows :

Memoir du Montan des Tapisseries ordonnees pour le service de Mr. Le Chevalier Dundas.
Scavoir

Pour la grande Pieces.	39 . 1 . 2	
Pour les Côtés.	11 . 6 . 3	
Pour les dessus de Porte.	4 . 12 . 2	
	Total 55 . 3 . 7	
Cinquante cinq aulnes, trois seizes, sept seiziemes at 300 ^u l'aune fait.		16564 . 9
Plus six fauteuils de Parade a 300 ^u chacun.		1800 .
Plus deux canapés evalue pour huis fauteuils.		2400 .
Plus un nouvel Ecran.		240 .
Depuis il a été ordonne en Mars 1768 pour la partie vis a vis le chemine deux pièces de Tapisseries continante.	9 ^{aun} 4 . 12.	
Plus six morceaux pour le dessus des Mirrors portan chacun 1 ^{aun} 1 ^h 2 pour les six.	6 . 6 . 12.	
Plus pour six morceaux dessus les glaces.	1 . 8 . 6.	
	Total 17 . 3 . 14.	
Dix Sept aulnes, trois Seizes, quatorze seiziemes a 300 ^u l'aune fait.		5172 . 13 . 1
Plus deux banquettes a grand accotoire evalue pour Cinq fauteuils a 300.		1500
		27677 ^u 2 1
Sur les quelles reçu a Compte.		
le 22 nd O ^{bre} 1766.	7200 ^u	21600 2 1
le 2 Juillet 1767.	7200	
le 19 Avril 1769.	7200	
Reste pour faire payment des Tapisseries.		6077 ^u 2 1

It is evident, therefore, that the covering of the sofas and chairs was part of the design of the room as a whole, and, no doubt, the gold chair and "sopha" frames were made by Norman to



"GRANDE PIECE" AND "DESSUS DE PORTE" BOUCHER-NEILSON TAPESTRIES FOR MOOR PARK, NOW IN ARLINGTON STREET.



"LA PARTIE VIS-A-VIS LE CHEMINE." BOUCHER-NEILSON TAPESTRY FOR MOOR PARK.

Robert Adam's instructions. Mrs. Harris, writing to her son at Oxford in August, 1763, says: "I have spent the whole morning partly with Norman at Whitehall and partly at Norman's warehouse; and have given (what are for us I think) large orders, though not so great as those of Sir Lawrence Dundas, who has ordered furniture from Norman's to the amount of ten thousand." Probably the Arlington Street furniture was included in this amount, which, in the main, was for Moor Park.

Adam's direct responsibility for the important furniture is shown by his bill of charges:

To design of frame for Sir Lawrence's Dressing Room	£3	3	0
To design of glass frame for Lady Dundas's do.	£3	3	0

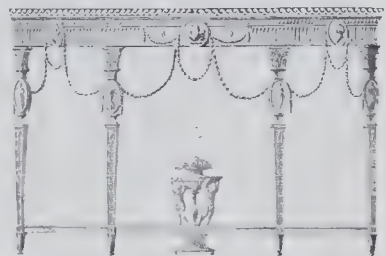
N.B.—These frames were drawn at full size & given to the Carvers.

Some of the existing furniture, however, is of the standard earlier type and may have been chosen from stock. The settees with curved ends are to an Adam design, but reduced from 5ft. to

3ft. 6ins., with the omission of two legs. The large settee and the console table are in exact accordance with the drawings in the Soane Collection dated 1764-65, and the armchair evidently belongs to the suite.

The gallery at Moor Park, to the left of the entrance hall on the ground floor, is about 60ft. by 20ft. and has five windows on the flank wall, while opposite is a central fireplace with two doors at either extremity of that side. This gives two blank spaces large enough for the "deux grandes pieces." The ends of the room have each a pair of windows. This plan also allows of six "Glaces" between the windows on one wall, requiring pieces of tapestry above and below them, as well as for the making up pieces over the two doors and the fireplace opposite. The two semicircular Adam console tables would fit against the centre piers between the windows at the two ends of the gallery, and probably had tall mirrors over them, which, with the curtain boxes, would fill up the space and not require tapestry. Two chandeliers of glass would certainly be needed for the lighting. It will be noticed that two long sofas and six large chairs are provided, as well as an "ecran" (screen).

In the original scheme of the gallery decoration at Moor Park there was a painted ceiling, for the design of which Adam charges £12 12s. Unfortunately, the drawing of this, as well as



PLAN AND ELEVATION OF TWO TABLES FOR THE SALON. THE TOPS TO BE OF SCAGLIOLA.



Curtain cornice executed in the two ante-chambers and two dressing-rooms at Luton.

Curtain cornice for the salon.

Curtain cornice for the withdrawing-room.

"These cornices to windows were designed to banish absurd French compositions."

Adam pedestals to a pair of Italian bronzes in the style of Michelangelo, brought from Italy.

Stove executed in brass and steel for the library at Luton in 1764.

"These bronzes the composition of some painter who has sacrificed the simple and graceful to the busy and picturesque"

Robert Adam, architect. Published June, 1774. B. Pastorini, sculpt.

the tapestry design already referred to, are missing in the Soane Collection. There is an item: "to cash for the whole of the paintings to the Gallery ceiling (?)^s which are ready to be put up £275 . 0 . 0." These would, no doubt, be Zucchi ovals, circles and panels, as at Harewood and other Adam houses, to be inserted in the general plasterwork design of the whole. It appears also that Norman received £200 cash for gilding at Moor Park, probably in this same gallery.

The Marquess of Zetland's town mansion in Arlington Street remains as a stately example of the house-building of the first half of the eighteenth century. It might have been originally the work of Flitcroft, Vardy, or the elder Brettingham. A long entrance passage leads to a vaulted Early Georgian vestibule of three bays ending in the staircase hall. On the left is the front ground floor room which was the parlour. It is simply panelled in wood with a plain ceiling. Here are some of the earliest specimens of Adam furniture, the "sopha," for which his drawing remains, and the large chairs which accompanied it, also two console tables of characteristic Adam framing with agate tops. These last are not in their original positions.

The "eating-room" behind has been modernised and has no Adam features, but the original staircase remains as altered and decorated by Robert Adam, 1763-66. From his survey it is clear that, as built, it had a pair of columns on ground and first floors, carrying, no doubt, three arches on each floor on which the landing rested as well as the original enclosing wall of the upper part of the well of the staircase. Adam removed the whole of this, forming an opening of the full width of the stair-well right up to the roof, while obtaining the necessary passage from front to back on the second floor by taking a



HARPSICHORD FOR THE EMPRESS CATHERINE II.
By Robert Adam.



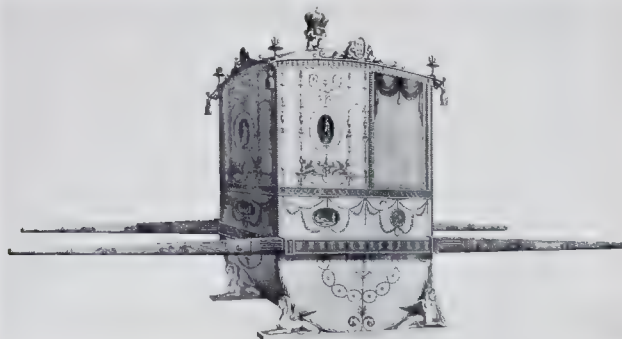
ORGAN CASE DESIGNED BY ROBERT ADAM FOR THE MUSIC ROOM
AT 20, ST. JAMES'S SQUARE, ABOUT THE YEAR 1773.

strip off the bedrooms and forming a loggia opening on to the enlarged stair-well at that level. A new ceiling and lantern were then installed. The upper part of the stair-well was redecorated with stucco arabesques of the Shardeloes type, but, below, six large panels were filled in with

characteristic chiaroscuro canvases by Cipriani. They represent Aurora, Jupiter and Semele, Bacchus and Ariadne, Venus and Endymion, with two uprights of Hercules and Minerva. The general effect of the staircase is bold and typical of the earlier Adam essays in decorative architecture.

The front room on the first floor seems to have been the "eating-room" of the house as built, with, behind it, a long room called the Gallery. This front room Adam treated as a *salon*, or ante-room, and it was hung with crimson damask. The ceiling has a large oval filled in with two pairs of supporting figures, and the work is characteristic of the Early Georgian plaster workers. In 1784, when Moor Park was sold, this front room was refitted, probably not by Adam, with the tapestries and furniture designed and made for the gallery at Moor Park.

When the tapestry was refitted at Arlington Street it was necessary to supplement with borders of wood, which are decorated with a trellis of gold lines, and the two "large pieces" had to be put at the ends of the rooms, as the doors in this room are too close to the fireplace to follow the original scheme of the hangings as designed for the gallery at Moor Park.



DESIGN OF A SEDAN CHAIR AS EXECUTED FOR HER MAJESTY.
Robert Adam, architect, 1771. Published 1775. P. Begbie, sculp.



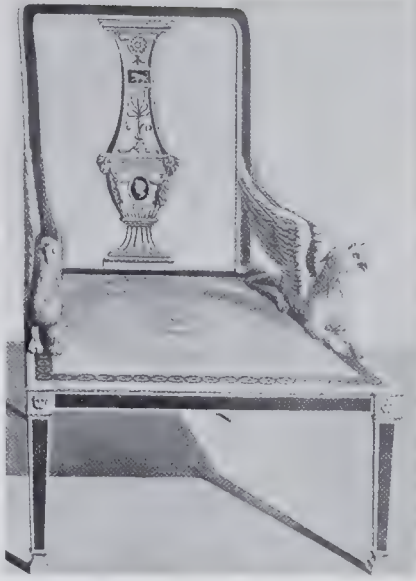
TABLE AND FRAME FOR THE TAPESTRY ROOM, OSTERLEY,
MARCH 18TH, 1775.
Gold frame. Blue backgrounds to figures in tablets.



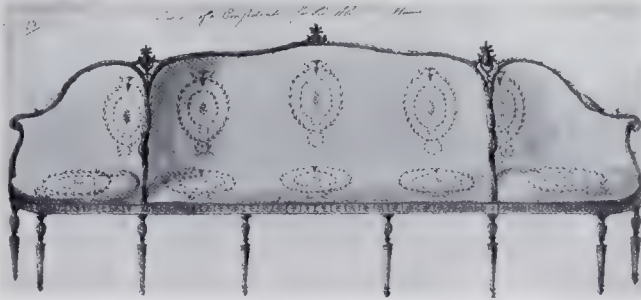
TABLE TOP TO ABOVE.
White marble with colour inlay. Lilac, green and blue.

The gallery or drawing-room at Arlington Street, behind the front room, now hung with these magnificent tapestries, is of an Early Georgian character, with a massive marble mantelpiece, which, perhaps, was also brought from Moor Park. There are, however, of Adam's work, the great console table, of which the design still exists, the pier glass over it, and two of a set of six "terms," or wood pedestals for lamps. On them are now two candelabra of ormolu and blue-john, which almost certainly may be regarded as the production of Boulton's famous works at Soho. A vase and a pair of candlesticks on the mantelpiece are probably from the same hands. There is an item in Adam's charges, "To design of a vase candlestick, £2."

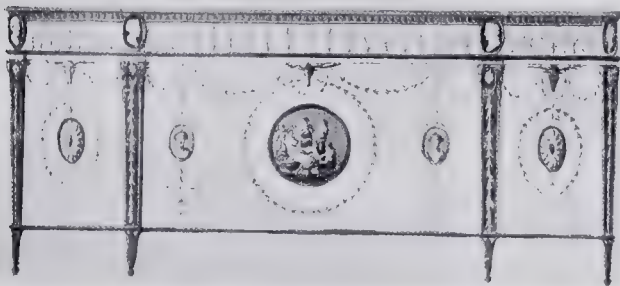
It may be mentioned here that the carpets of the two front rooms on ground and first floors appear to be early specimens of Adam's designs. There are two items: "To design of a carpet for the Salon £7. 7. 0." and "To painting in oyls all the parts of the Carpet at large for Mr. Moor £6. 6. 0." The only carpet design for Dundas remaining in the Soane Collection appears to be the bedroom carpet charged for in Adam's account for the Moor Park designs.



FIRST DESIGN (NOT EXECUTED) FOR CHAIR FOR
THE ETRUSCAN ROOM AT OSTERLEY,
JANUARY 25TH, 1776.



DESIGN OF A CONFIDANTE FOR SIR ABRAHAM HUME IN HILL STREET.
Robert Adam, 1779.



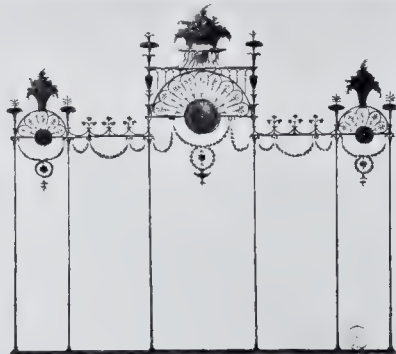
COMMUNE FOR THE SECOND DRAWING-ROOM AT APSLEY HOUSE.
Robert Adam, 1778-79.

From the gallery a boudoir is entered direct by means of a vaulted and columned recess, all of Early Georgian character. Here there is another console table of Adam design, and on the walls one of "3 large views of Moor Park," showing the two quadrant wings added by Robert Adam in 1763, but since demolished. Richard Wilson's receipt for 80 guineas for the three canvases exists. The other two views are at Ask. Below this boudoir on the ground floor is a similar room, but the columns are Ionic in place of Corinthian. A lobby leads out to the back garden at the ground floor level, and then follows the extended wing, which contains a large bookcase of English make, but of the

Chimney Glass for the 2^d Drawing room at Lady Home's



CHIMNEY-GLASS FOR THE SECOND DRAWING-ROOM AT
THE COUNTESS OF HOME'S, 20, PORTMAN SQUARE.
Robert Adam, May, 1777.



GLASS OVER ANTE-ROOM CHIMNEYPiece AT THE
COUNTESS OF HOME'S, 20, PORTMAN SQUARE.
Robert Adam, October 11th, 1777.

character anterior to Robert Adam's revolution in domestic architecture. The mantel of marble opposite, however, may be from a design by Adam.

An interesting, but too brief, reference, dated March, 1768, is provided by Lady Shelburne's diary, recording her visit to Lady Charlotte Dundas in Arlington Street: "I had vast pleasure in seeing a house, which I had so much admired, and improved as much as possible. The apartment for company is up one pair of stairs, the Great Room is now hung with red damask, and with a few very large and capital pictures, with very noble glasses between the piers, and Gilt chairs. The long room next to it is furnished in the same manner and the door, which formerly opened in the middle of that room, over which hung Lord Dysart's picture when a child, is moved to one side, and another made to answer it. This is the only alteration except those of the windows." The last paragraph is difficult, because the Venetian windows seem to be shown as already existing in Adam's survey. It may be, however, that he altered their character, and it is not impossible that the present column mullions are his.

Lady Shelburne was an interested visitor, because Robert Adam was then completing the present Lansdowne House, which was in hand for Lord Shelburne, 1763-68, according to the dates on his plates in the "Works."

It appears that from 1763 to 1766 £9,077 was spent on the works at Moor Park and Arlington Street (see Appendix D).

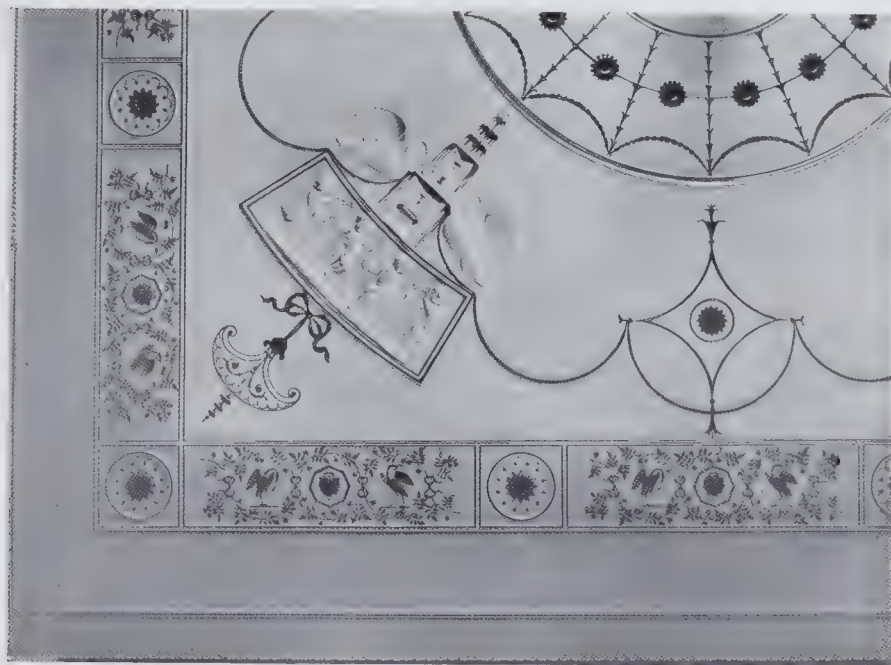
In addition to Early Georgian, Chinese and French Rococo, it might have been expected that the appearance of Stuart and Revett's "Athens" in 1762, with Le Roy's attempted anticipation of it in 1758, would have caused a Greek style to set in. Though Walpole¹⁰ writes from Paris on April 9th, 1764, "Everything must be *à la grecque*,—accordingly, the lace on their waistcoats is copied from a frieze," yet it must have been a shallow affair, because he proceeds to tell a story of a French visitor to Woburn who, on seeing a Doric fret on a fender, remarked to the

Duchess of Bedford in surprise, "Comment ! Madame, vous avez là du grec, sans le savoir !" One can certainly agree with Walpole that the fret was a sufficiently common form, few Early Georgian fireplaces were without it.

Undoubtedly there was in France a reaction from the Regency¹¹ style of Madame Du Barry's¹² reign, and work like the Petit Trianon,¹³ as altered for the young Marie Antoinette in 1774, marks the happy change. It is, however, a mere assumption to credit Adam's style to an importation of a mode current in France. There is no evidence of any prolonged stay made by Robert in France. He passed through to Italy in 1754, but he certainly returned by the Rhine. It is improbable that James Adam, even in his later tour, spent much time in France. He seems to have returned in 1763 rather in haste, leaving Rome in May and proceeding via Parma, and might have reached England late in June.¹⁴ Very possibly Robert may have gone over to Paris on short visits later on, but there is no evidence, and every year seems to be fully accounted for by the urgency of his work in hand.

We have some good pictures of French interiors at Paris at this time from Horace Walpole, who writes, for example, to the Countess of Suffolk from Paris on December 5th, 1765,¹⁵ as follows :

Yesterday I dined at La Borde's, the great banker of the court. Lord ! Madam, how little and poor all your houses in London will look after his ! In the first place, you must have a garden half as long as the Mall, and then you must have fourteen windows, each as long as t' other half, looking into it ; and each window must consist of only eight panes of looking glass. You must have a first and second ante-chamber, and they must have nothing in them but dirty servants. Next must be the grand cabinet, hung with red damask, in gold frames, and covered with eight large and very bad pictures, that cost four thousand pounds—I cannot afford them you a farthing cheaper. Under these, to give an air of lightness, must be hung bas-reliefs in marble. Then there must be immense *armoires* of tortoise-shells and *or-moulus*, inlaid with medals—and then you may go into the *petit cabinet*, and then into the great *salle*, and the gallery, and the billiard room, and the eating-room : and all these must be hung with crystal lustres and looking glass from top to bottom : and then you must stuff them fuller than they will hold with granite tables and porphyry urns, and bronzes, and statues, and vases, and the Lord or the devil knows what—but, for fear you should ruin yourself or the nation, the Duchesse de Grammont¹⁶ must give you this, and Madame de Marsan that : and if you have anybody that has any taste to advise you, your eating-room must be hung with huge hunting pieces in frames of all



CEILING IN SECOND DRAWING-ROOM AT SIR ABRAHAM HUME'S, 17, HILL STREET.

Last phase of Adam decoration, 1778-79.



CEILING OF THE LIBRARY AT BYRAM.

Designed by Robert Adam in 1780 for Sir John Ramsden, Bt. Latest phase of Adam interior.



THE BOOK-LINED WALLS OF THE LIBRARY AT BYRAM.

coloured golds, and at top of one of them you may have a setting-dog, who having sprung a wooden partridge, it may be a flying a yard off against the wainscot.

While still more to the point is a letter written by the same lively correspondent to Miss Anne Pitt, from Paris, on December 25th, 1765.¹⁷ This lady, it may be remarked, in 1766 employed Robert Adam on the design of a room at her house in Kensington Gore:

Nothing could have given me more pleasure than your commission, if you had left me any hopes of executing it well: but I own I do not comprehend how it is to be effected. You forbid ornaments, and tell me the room is to be hung. On these terms it is impossible to make it resemble a French room. The chimney and the panels of the doors may admit French designs: all the rest can have nothing but a bead, or *baguette*. This is not only my idea, Madame, to which I would not trust, but Madame de Rochefort's too, to whom I carried your plan,¹⁸ and left it with her to consider. The proportions of your windows and doors are as un-French as possible: the former, to be like those of this country, should be much higher, and the others not near so wide. I have seen but one idea in all the houses here: the rooms are white and gold, or white; a lustre, a vast glass over the chimney, and another opposite, and generally a third over against the windows compose their rooms universally. In the bedchamber is a piece of hanging behind and on each side of the bed; the rest of the room is stark naked. Now and then there is a piece of tapestry or damask opposite to the windows; but surely there is nothing in which they so totally want imagination as in the furniture of their houses? I have seen the Hôtels de Soubise, de Luxembourg, de Maurepas, de Brancas, and several others, especially the boasted Hôtel de Richelieu, and could not perceive any difference, but in the more or less gold, more or less baubles on the chimneys and tables; and that now and then *Vanloo* (1705-1765) has sprawled goddesses over the doors, and at other times, *Boucher* (1703-70). There is a routine for their furniture as much as for their phrases, and an exceeding want of invention in both. As to a comfortable chamber for winter, they have no more notion of it than Queen Frédegonde had. In short, their whole system of habitation is to me absurd: yet as I shall have the more merit if I can succeed in executing your commands, Madam, there is nothing I will not try, if you will be so good as to explain your intentions a little farther. May the mouldings or *baguettes* be carved? may there be any ornament to the ceiling or cornice? may the chimney be widened, without which it can never be a French chimney, which is always very low and straddling? may the corners of the doors be rounded off, without which the panels must be square too, and then they will be English doors? All these, I doubt, are necessary demands, and at last, I fear, the proportions of the windows, and doors, will destroy all Gallicism. However, I will neglect nothing on my part. I have consulted Madame de Surgère too, whom you know, and who is reckoned to understand these things: she wants more information: and it will be the impracticability, not our faults, if you are not pleased, Madam.

The value of these letters lies in the fact that they are written by an acute observer who had a prolonged access to the best houses and a familiarity with foreign society by no means customary with the English, as David Hume points out in one of his letters when speaking of the exceptional popularity of General Robert Clerk in French society.

This is, therefore, a first-hand account of the houses of the period at an important epoch, more valuable than references to books of designs, too often taken to be representative of the actual work of their own day.

Walpole was remarkably obliging to his lady client, as he writes again from Paris on January 19th, 1766:¹⁹

Your commission, Madam, is in a fair way. Mariette²⁰ has undertaken to get me the design of a ceiling by the best draughtsman in Paris, and I will send it the moment I receive it. *Baguettes* are understood by every carpenter in England by the name of a *bead*. You may have it quite plain, or here and there broken by three carved beads, *literally*. The drawing of the ceiling will include everything necessary, down to the paper of the room. There is nothing particular in Madame de Mirepoix's house, but the neatness of it. There is a little closet full of china and pictures, and a small library, but still in the universal style of this place, no part of which as far as I can conceive would adapt itself, Madam, to your room. You need not be in the dread of true architecture. It appeared here for a moment as a mode, and consequently spread itself like wildfire into their snuff boxes, china, and dress; for whether composed of gauze or marble, no fashion is meant to last longer than a lover—it is the form is considered, not the materials. Architecture consequently, which had resisted time and Vandals, grew mortal almost as soon as it had set



BYRAM: PEDESTAL AND VASE
FOR SIDEBBOARD.

Robert Adam, 1780.



BYRAM: CHAIRS FOR HALL AND A TERM
FOR A LAMP.

Robert Adam, 1780.

its pedestal in Paris, and Corinthian capitals are gathered to their predecessors, *fontanges*, and *pantins*: at least nothing *à la grecque* is suffered, but to adorn urns, the emblems of mortality. Their rooms were just surprised with the *soupçon* of a Doric fret: which is more than I should be if I was to see a knotting-bag hung on the arm of the equestrian statue of Henry 4th, on the Pont Neuf.

Six weeks later he again recurs to the subject, writing from Paris, March 1st, 1766: ²¹

At last, Madam, I have the honour of sending you the design of a ceiling, which you would have received much sooner if the person who drew it had not been very ill. I enclose Monsieur Mariette's letter as a *pièce justificative*, which will prove to you, Madam, that I had teased him with my impatience.

The design I think very beautiful: it is in the newest style, and taken in some measure, as everything here is now, from the oldest style, that is the antique. It may be executed either in stucco, colours, or *chiaroscuro*, and fills only the cove, leaving the ceiling, as you ordered, vacant except the small rose in the middle. The directions accompany it.

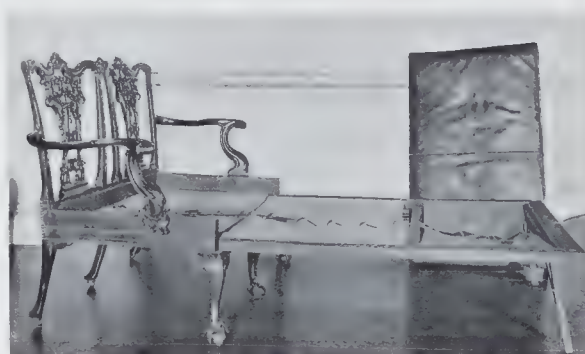
Unfortunately, it is impossible to say what was actually done in the matter. Adam shows in his drawing a coved ceiling with swags and a new cornice and frieze, and whether anything came of the French design remains uncertain.

There are also references in the Walpole and Selwyn letters to "Commodes" ordered in Paris. For instance, the Earl of March writes in November, 1766, to the latter ²² in Paris: "Pray don't let the *Commode* be too much ornamented. *J'aime le grand simple comme le Prince*; but as it will be a principal piece at the end of the room, between the two windows, it must be handsome so as to be an object." ²³

Walpole went, on March 7th, 1766, "to Poirier's and ordered him to bring me designs of commodes" for Miss Anne Pitt and we hear also of a "*lit à la Polonoise*" for the Earl of March. "They



CHIPPENDALE SETTEE AT NOSTELL.



THE SETTEE EXTENDED FOR BEDSTEAD USE.



CHAIR OF CIRCA 1740, AND A LATER ONE WITH RIBBON BACK.
Furniture at Nostell.

may vary as to the height, provided it will mend the proportions ; in short, what I desire is, to have it of a good proportion, so that it may look well ; and you will be so good as to give directions accordingly."

On June 29th, 1768, the Earl of Carlisle writes from Rome to Selwyn in London, "Do you think you shall come to Paris ? I have just got the drawing for a coach, with antique ornaments by Piranesi, which I intend executing there, if I can afford it."

In the year 1776 the Earl of March is concerned about a vis-à-vis for Selwyn. "Certainly I would only have the body made in France, and that with particular directions to keep it as light as possible. You may then have your carriage made here (London), which will be beyond all comparison better, and your equipage will then be very handsome. The painting, and the fitting it up with cushions in the inside, will be better done in France, but I would avoid much finery, as the *grand simple* is the thing."

Berry and Barker are his coachmakers, and he concludes : "You know I am a coxcomb and do not like to have a carriage like a tooth drawer's." Which reminds us of Sir Joshua and his personally decorated coach, in which his sister declined to go out, in spite of his retort, "would you have me ride in a coach like an apothecary's."

Some of these friendly instructions are clearly of a bogus character, and are a satire on prevailing modes at home, as in a letter from Viscount Bolingbroke, perhaps of 1766 :²⁴ "As Lord B much admires the taste and elegance of Colonel St. John's Parisian clothes, he wishes Mr. Selwyn would order le Duc to make him a suit of plain velvet. By plain is meant without gold and silver :

as to the colours, pattern, and design of it, he relies upon Mr. Selwyn's taste. A small pattern seems to be the reigning taste amongst the Macaronis at Almack's, and is, therefore, what Lord B chooses. Le Duc, however, must be desired to make the clothes bigger than the generality of Macaronis, as Lord B's shoulders have lately grown very broad. As to the smallness of the sleeves, and the length of the waist, Lord B desires them to be *outré*, that he may exceed any Macaronis now about town, and become an object of their envy."

Smallness of pattern is suggestive of Robert Adam's influence, and a comparison of the clothes of the later with those of the earlier Georgians shows the greater refinement of design and pattern that prevailed under George III, up to, say, the death of Robert in 1792.

When young Harris is going on his embassy to Madrid in 1768 he writes that he is advised "that I shall not do amiss to carry with me some cabinet-makers work, such as, a writing table,



A CHINESE CHIFFONIER AT KEDLESTON.

some of our best English paper²⁵ to paper rooms, all sort of household linen, and brass locks."

In 1778 "Madame du Deffand²⁶ wants a carpet with a good pile, new English manufacture about 20ft. by 20ft., the colours to be chiefly, a 'Jaune and Crameris.'"

Robert Adam meantime must have been exerting his powerful influence on current furniture design.

Such a vast myth has been woven round the name of Thomas Chippendale (died 1779) that it will be difficult for many to realise how very little is actually known about that particular maker, who, apparently, started in business (1752) in St. Martin's Lane.

There will be found evidences of many other makers, as we have seen in the case of Norman's large order from Sir Lawrence Dundas for Moor Park and Arlington Street, and is clearly apparent in that of Shelburne House (see page 314).

It has been pointed out that the leading examples of Chippendale furniture known by inventories are in Adam houses, like Nostell and Harewood. Further, that his much talked of book, "The Gentleman and Cabinet Maker's Director" (by Thomas Chippendale, first edition, 1754, second, 1759, and third, 1762), cannot, from the wildness of the designs given therein, be regarded as having seriously influenced the furniture trade.²⁸

In a less degree this has been urged in the case of Tijou, whose book of designs for ironwork is much below the standard of the metalwork executed by him for Sir Christopher Wren at St. Paul's and Hampton Court. We have reason to know that Tijou resented the architect's control, and, as regards Chippendale, it even seems doubtful whether he was so much of an artist as Tijou certainly was. The dates of Chippendale's life and origin as usually given have all been called in question, and the matter remains obscure. His death is given as 1779, but the firm was certainly continued after that date.



Hanging lamp for staircases, etc.

Escutcheon and knocker for outer door at 20, St. James's Square. In brass water gilt.

Hanging lamp for halls, stairs, passages, etc.

Case for a watch on a table or chimneypiece. In metal or wood gilt

Watch-case for Lady Apsley's dressing-room.

Case for a watch to stand on table, commode or chimney.

Robert Adam, architect. Published 1775. P. Begbie, sculp.

It is worthy of note that Chippendale's book contains a dedication to Hugh, Duke of Northumberland, surrounded by many flourishes. He says :

My Lord,

Your intimate acquaintance with all the arts and sciences that tend to perfect or adorn life, and your well known disposition to promote them give the following designs a natural claim to your protection, they are therefore with great respect laid at your feet.

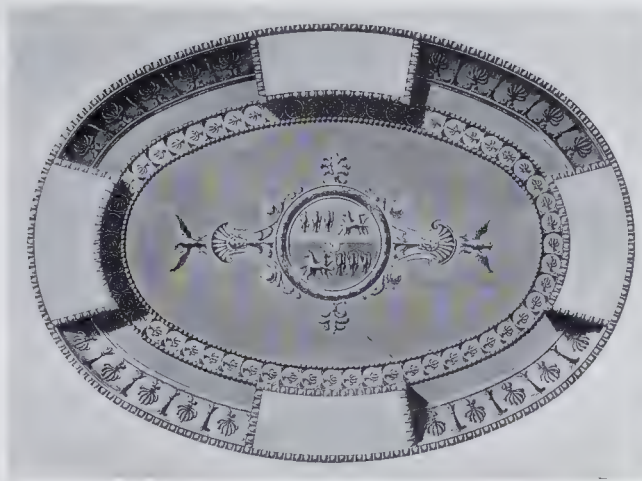
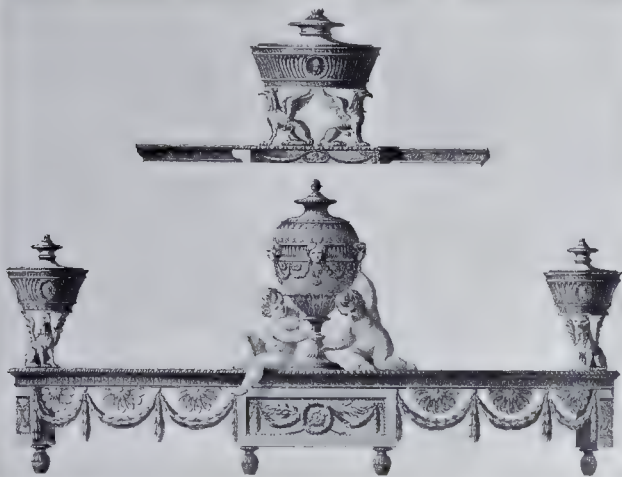
Whatever, however, Chippendale may have done in the way of furniture for Northumberland House, etc., before Adam's return from Italy, it is quite clear that the important furniture for Alnwick, Syon and the great drawing-room of Northumberland House (1770-74) was characteristically and entirely that of Robert Adam.

The subscribers to Chippendale's book include the names of the Earl of Chesterfield and of James Paine, the architect, who seems to have preceded or been engaged with Robert Adam at

Alnwick, but otherwise the names given are chiefly those of the trade.

Chippendale's own taste really inclines to French rococo and Chinese. He gives nine designs for chairs, and says these are in "the present manner (Chinese) which I hope will improve that taste, or manner of work ; it having yet never arrived at any perfection ; doubtless it might be lost without seeing its beauty, as it admits of the greatest variety I think it the most useful of any other."

It is, in fact, evident that what is now known as "Chinese Chippendale," to be seen in various houses of the transition Georgian period, was the work with which the author of the "Director" had the fullest sympathy. Of a certain china case or cabinet (3), which may be described as of the Pagoda type, he says: "This is not only the richest and most magnificent in the whole, but perhaps in all Europe. I had a particular pleasure in retouching and finishing this design : but should have much more in the execution of it, as I am confident I can



"INKSTAND, DESIGNED FOR SIR W. W. WYNN."

(20, St. James's Square, about 1773?)

Last Plate (xxv.) in Vol. III of the "Works." Published 1822. No inscription on plate.

make the work more beautiful and striking than the drawing. The proportion of the several parts will then be viewed with advantage and reflect mutual beauty upon each other. The ornaments will appear more natural and graceful and the whole construction will be much improved under the ingenious hand of a workman, as to make it fit to adorn the most elegant apartment."

His Gothic is very mixed in character. When giving a plate of a bookcase design (No. 75), he says, this "is a rich Gothic library bookcase with Gothic columns fixed upon the doors, to open with them, the doors are different but may be made alike if required. This design is, perhaps, one of the best of its kind, and would give me great pleasure to see it executed, as I doubt not of it making an exceedingly genteel and grand appearance."

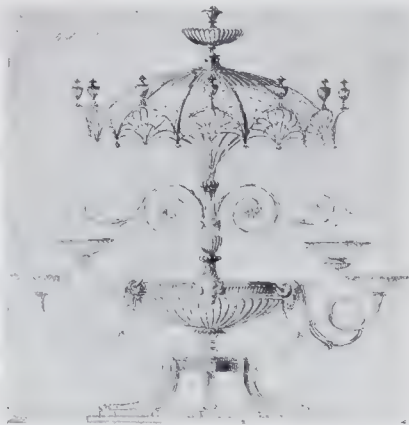
There is, in fact, nothing in Chippendale's book²⁹ suggestive of the beautifully restrained and classically inspired character of Robert Adam's designs, and of the furniture found in the houses for which he was entirely and solely responsible. In many instances in these Adam houses and in accounts and inventories of the period examples will occur of pieces representative of the earlier and concurrent modes, for the element of personal choice on the part of the client and his lady came in. There is, however, an adequate body of Adam work illustrated here sufficient to establish what Robert's ideas would have been in all cases where his own discretion was unfettered in their execution.

The series of interiors for Harewood, dated 1765 (see chapter IX), marks an important stage in the development of Robert Adam's internal work. Lansdowne House, in hand for Lord Bute from 1762, was, we know, completing for the Earl of Shelburne between 1765 and 1768, and these dates are also given on Adam's own plates in his "Works." From Lady Shelburne's Diary (page 241), in 1768, we get a glimpse of the furnishing of that house in active progress :
Saturday.

My Lord being to carry us to Cipriani's, Zucchi's, and some other people employed for our house in town, called my Lord with whom we first went to Zucchi's, where we saw some ornaments for our ceilings, and a large architecture picture painting for the antichamber, with which however my Lord is not particularly pleased. From there to Mayhew and Inch where is some beautiful cabinet work, and two pretty glass cases for one of the rooms in my apartment, and which, though they are only deal, and to be painted white, he charges £50 for. From thence to Cipriani's where we saw some most beautiful drawings and where Lord Shelburne bespoke some to be copied for me, to compleat my dressing room, which I wish should be furnished with drawings, and crayon pictures. From thence to Zuccarelli's where we also saw some pictures doing for us and from thence home it being half an hour past four.

In January, 1766, in the same "Diary," we had heard of Lord Shelburne "consulting Mr. Adams about the chain of my watch," and in August, 1768, on the occasion of Mr. Adam dining with them, "I consulted on the furniture for our painted antichamber and determined that it should be pea green, and satin spotted with white, and trimmed with a pink and white frieze, it was originally my own thought, and met with his (Adam's) entire approbation. I also showed him my best Japan cabinet and asked him for a design for the frame of it."

They had arrived from Bowood on August 10th, 1768, and Lady Shelburne explains the position at Shelburne House very clearly. "On the ground floor we have the Hall, Antichamber, and Dining Room, which are quite furnished, except for the glasses, the window curtains and chairs,



ORIGINAL DESIGN FOR AN EPERGNE FOR
LORD LISBURNE.

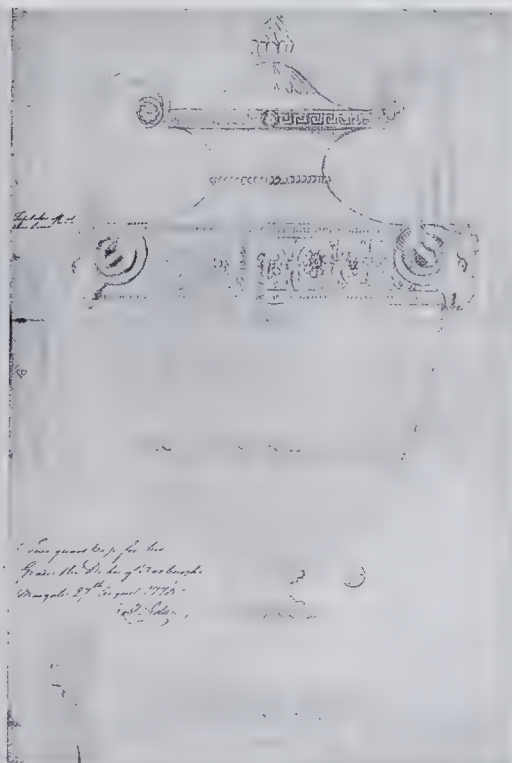


CANDLESTICK FOR THE DUKE OF
ROXBURGHE, 1775.

Robert Adam



RACING CUP FOR MR. THOMAS DUNDAS.



CUP FOR THE DUKE OF ROXBURGHE.



RICHMOND RACES CUP 1770 NOW IN ARLINGTON STREET.



STAIRCASE LAMP, EARLY ADAM DESIGN FOR ARLINGTON STREET, GILDED IRONWORK, 2' 0" OCTAGON.

which makes it doubtful if we can ask the King of Denmark to dinner. The Attics are all compleat. On the middle floor we have the Library and three other Rooms, all to the Square, which Royle is now busy in papering, but the masons, who are clearing down the Staircase, and the bell hangers, make it as yet impossible for us to see any but people of business, and very intimates." On the 22nd of the same month Lady Shelburne is ordering pictures to be hung, and visits "Buck and Swan for silk for furniture."

Returning again from Bowood in January, 1769, they find "The house was much advanced, there were some pictures put into panels of Antichamber. The Drawing Room is as much finished as it will be this winter."

By the agreement between Lord Bute, who sold the house to Lord Shelburne, the former was to complete the house according to the designs and schedule of Robert and James Adam, so that the continuity and due execution of the architects' design were secured. Lord Shelburne had further work and furniture, etc., designed by Robert Adam for a time, but eventually, and particularly after his visit to Italy, he seems to have resorted to Gavin Hamilton, Clerisseau, Dance, and possibly others like Bonomi, being, by natural disposition, inclined to waver between his various advisers.

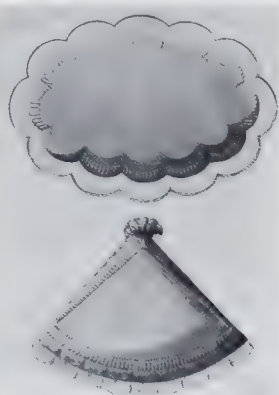
From the cash account of Lord Shelburne certain names can be given :

Walle & Reilly, Cabinet Makers, £120.
Jno. Buhl, £200 + £173 : 19 : od., the balance, in 1771.
Thos. Chippendale. 1770. £200 + balance, 1772, £228.
The late Thos. Linfoot. Bill for furniture, Nov. 1771. £508.
F. Bartolozzi, painter, £21.
Cipriani, £100.
Mrs. Angelica. 1771. A portrait not taken. £42.
Pitsala painting at Shelburne House under Adams £260, and Zucchi ditto £312.
J. Nelson, £48. James Boyle £100 + £150 + £91.
John Gilbert £204. [See schedules in Appendices.]
Thos. Vials £71 [all of whom were carvers.]

The name of Carlini³⁰ is also given in connection with the monument to Lady Shelburne (October, 1772)—showing, as a whole, the number of people employed in connection with the completion of Shelburne House by Robert Adam for Lord Shelburne.

A few notes of interest, as throwing light on Robert Adam's personal interest in the furniture of his houses, can be gathered from rough memoranda on the drawings or fortuitously preserved on the backs of sketches. Thus in Vol. LII, No. 267, is endorsed, "Frame for Mrs. Angelica's two pictures over the doors in the first Drawing Room at Lord Stanley's Grosvenor Square." This famous work was in hand 1773-75, but has been destroyed. (See chapter XIX in London Section.)

No. 269 in the same volume has a note, "Sir John and Lady G, think the square of the opening of the table unopened cannot be less than two feet, which makes ye whole when opened four feet, so Mr. Adam will be pleased to make the whole of the drawing proportioned to that size, unless he sees an objection to it."



TWO SILVER DISHES FOR SIR
WATKIN WYNN, BT.



Robert Adam Esq. Esq.

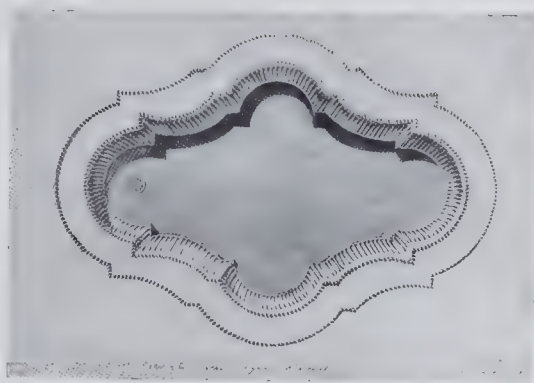
ORIGINAL DESIGNS BY ROBERT ADAM FOR
SILVER PLATE.

There are drawings for Sir John Griffin for Audley End dated 1763-65 and 1772, but there is a design of a mirror and commode dated 1778, and very probably the above memorandum belongs to that year. Apparently Sir John and Lady Griffin were also in Savile Row in 1778, as there are designs for ceilings, friezes, and chimneypieces for a house at that address.

A visitor in October, 1786, Miss Emilia Clayton, half-sister to Lady Howard de Walden, writes to Miss Port, Mrs. Delaney's niece, then at Windsor:³¹ that Audley End -

"is so much beautified and compleated since we were here last it is quite astonishing. I think the state apartment is as perfect as anything can be. It consists of a bed-chamber, two dressing rooms, two powdering closets, an antechamber and servants room. The bedchamber, gentleman's dressing room and antechamber are hung with grey water tabby, ornamented with crimson and gold. . . .

All the tables, chairs, &c. are suitably beautiful. The bed is grey, and embroidered most beautifully, and made up with the greatest taste I ever saw. The posts are white and gold. The lady's dressing-room is hung with some fine modern tapestry, the chairs, and tables inlaid, and Rebecca's paintings. I think this house is now the most comfortable, magnificent, and elegant one that it is possible to imagine. . . . The fine grounds, which really are delightful are vastly improved since we were here.



SILVER DISH FOR SIR WATKIN WYNN, BT.



LATER ADAM BALUSTRADING.

From a drawing in the C. J. R. Collection. V.A.M.
An original outline drawing for this is in the Soane Collection, Vol. LII (156).
(Name has been cut off. Compare Osterley, Chapter XV.)

A rough memorandum of Saturday, February 12th, 1775, shows the incessant demands made on Robert Adam's time and attention: "Major Mayne's^{31a} Chimneypiece decoration wanted. Sir W. W. 4 girandoles for 3 lights each, in the 2nd Drawing Room, 4 girandoles for the 1st Drawing Room. Ornaments and frame for the piers of windows in Bow in the Music Room. Do. for piers of Bow in the 2nd Drawing Room." With this note are two ink sketches of tops for mirrors, and a full size for a frame for the same on the wall pier of the bow.

Sometimes these roughly pencilled notes take the form of an estimate, as in Vol. XVIII, No. 34. possibly for the Earl of Derby in Grosvenor Square:

Memo.

2 for the Great Room piers..	£150 : 0 : 0.
2 " " Anti Room " ..	150 : 0 : 0.
Chimney Glass & do. ..	80 : 0 : 0.
Parlour Pier & Bedchamber Pier	50 : 0 : 0.

	£430 : 0 : 0.
Frames for 4 Glasses. Gilt..	80 : 0 : 0.
4 Girandoles " " ..	120 : 0 : 0.
2 Chimney " " ..	40 : 0 : 0.

£670 : 0 : 0.

These prices are, of course, for the beautiful Adam mirrors which were such a feature of the interior decoration of the time.

Hepplewhite and Sheraton (1751-1806), who are so often mentioned in connection with Chippendale, are, of course, much later. "The Cabinet Maker and Upholsterers Guide, or Repository of Designs for every article of Household Furniture," is a folio of 1789, and contains 300 designs by A. Hepplewhite. It is considered to have had a great effect on the trade, but, from the Adam point of view, it is a generation too late. Sheraton's quarto, "The Cabinet Makers and Upholsterers Drawing Book," appeared 1791-93, at the time of Robert Adam's death. It is amusing to note that the author dismisses Chippendale as "out of date," while he disposes of Mainwaring's "The Chairmakers Guide (200 new and genteel designs, 8vo, London, 1766)," as containing only "what a boy might be taught in 7 hours!" Ince and Mayhew³² are also referred to as "wholly laid aside," while the recent Hepplewhite is allowed to have "some designs not without merit."

Sheraton (1751-1806), born at Stockton-upon-Tees, was a Baptist and wrote on theology. He was unsuccessful in business, and is chiefly known by his books. He was at Soho about 1790 executing the fine sideboards in the new dining-room designed by James Wyatt for Mathew Boulton. These were fitted behind some columns and are still preserved in their original positions.

A bookcase that once belonged to Boydell (1719-1804), and was at the "Shakespeare Gallery" in Pall Mall, may very well have been made from some sketch by Adam, as he was consulted in 1786 on the framing and placing of the pictures in the Gallery. It is a piece of furniture specially made for large and deep books, or prints.

A general survey, such as this work contains, of Adam houses with, in the majority of cases, the original furniture still in place, shows clearly the manner and style of the man, and there cannot be much doubt as to the decisive part played by Robert Adam in the revolution of taste dating from his return from Italy in January, 1758, and in the creation of the style for ever associated with his name.

NOTES ON CHAPTER XXXVII.

¹ Lecture 11 MS in Soane Museum

² Lord Burlington and his friends saw the Palladian Villas completed in late Venetian style, *i.e.*, the Villa Capra (Rotunda), and the Villa Maser Barboro 1756

In the Adelphi, 1768-72, Mansfield Street, 1770-72, and Portland Place, 1776-78 the Adams introduced wide doorways with the characteristic large semicircular fans. Madam B.'s book, "Lettres sur Angleterre," translation, 2 Vols., 12mo, London, 1770 Vol. 1, page 27

³ Grosvenor Square, 1695-1725, Cavendish Square, 1715, Berkeley Square, and St. James's Square

⁴ Chippendale of St. Martin's Lane, cabinet maker. "The Gentleman and Cabinet Makers Director, being a large collection of the most elegant and useful designs of household furniture in the Gothic, Chinese and Modern taste . . . to which is prefixed a short explanation of the 5 orders of architecture and the rules of perspective. 166 copper plates neatly engraved. . . . Calculated to improve and refine the present taste and suited to the fancy and circumstances of persons in all degrees of life." The edition of 1761 shows no improvement; in fact, many of the simpler designs of the first edition have been eliminated

⁵ Eighteenth Century Correspondence, page 131

⁶ H. W. Letters. Vol. III, page 277. Dec. 1, 1764

⁷ H. W. Letters, Vol. v, page 243. Sept. 9th, 1762.

⁸ H. W. Letters, Vol. v, page 279. Nov. 30th, 1762

⁹ H. W. Letters, Vol. vi, page 47. April 9th, 1764.

¹⁰ Philippe II Duke of Orleans, Regent (1715), died 1723. Place Concorde Buildings, 1753-72 (J. A. Gabriel 1699-1782). Pantheon J. G. Soufflot; begun 1757; reached dome 1780, when Soufflot died. He was born at Lyons in 1714

¹¹ Marie Jeanne Countess Du Barry (1746-93), favourite of Louis XV (born 1710, succeeded 1715, died 1771). Marie Antoinette born 1755, married Louis XVI 1770, died 1793

¹² Petit Trianon built (1762-68) by Louis XV for Madame Du Barry, presented by Louis XVI, 1774, to Marie Antoinette, and then altered by R. Mique (1728-94). New English garden, dairy farm, etc.

¹³ See chapter on Bowood.

¹⁴ H. W. Letters, Vol. vi, page 374. Dec. 5th, 1765

¹⁵ Beatrix de Choiseul-Stainville (1730-94), Duchesse de Grammont, sister of the Duc de Choiseul, with whom she had a great influence.

¹⁷ H. W. Letters, Vol. vi, pages 376 and 377. Dec. 25th, 1765.

¹⁸ The Adam drawing, a plan and four elevations, dated R. A., 1766, shows a room 10ft. 6ins. by 18ft., with two doors on one side of the room, two Venetian windows opposite each other, and a fireplace without any chimney breast opposite to the doors. The ceiling is covered with swags. There is a small Adam like frieze round the room and over the doors, and a chair-rail and skirting. The fireplace has long console brackets, and the doors have flutings to the panels.

¹⁹ H. W. Letters, Vol. vi, pages 399 and 400. Jan. 19th, 1766.

²⁰ Pierre Jean Marriette (1694-1774), described as a French amateur in art.

²¹ H. W. Letters, Vol. vi, page 426. March 1st, 1766, and below. Vol. vi, page 439.

²² Jesse G. S. Correspondence, Vol. ii, page 88, and pages 100 and 312.

²³ In Vol. LII, Series 3, page 58, R. A. sketch. "Method of changing Lord March's entablature to keep its present height in the room."

²⁴ Jesse G. S. Correspondence. Vol. ii, page 113.

²⁵ Wall and ceiling papers: "the perfection which the manufacture of that commodity is arrived at, in the last few years is surprising; the master of the warehouse told me that he is to make some paper at 12s. and 13s. a yard. I saw some at 4s., but contented myself with that of only 1rd., which I think is enough to have it very pretty and I have no idea of paper furniture being rich." Correspondence between Frances, Countess of Hartford, and Louisa, Countess of Pomfret, London, February, 1741. 3 Vols., 8vo, London, 1805. (Vol. iii, page 6.)

²⁶ G. S. to Mary Townsend.

²⁷ In July Mr. Harris was a Lord of the Admiralty, and afterwards he was Lord of the Treasury under Greville's Government, (Lord Bute, Prime Minister, May, 1762-April, 1763), having resigned. Malmesbury Letters, 1745-1820, Vol. i, page 94. 2 Vols., 8vo, London, 1870.

²⁸ See Burlington Magazine, June, 1916, article by Herbert Cescinsky.

²⁹ The later edition (1762) shows no signs of conversion; in fact, the simpler designs of 1754 have been omitted, and the general effect of the whole is more florid.

³⁰ Agostino Carlini died 1790. An Italian who associated mostly with foreigners. An early member of the R.A. Executed the Rivers Dee, Severn and Tyne on the keystones of Somerset House, and the two central figures on the attic of the same. Bartolozzi engraved his cenotaph of Beckford. He was an intimate of Cipriani. From Smith's "Life of Nollekens."

³¹ Mrs. Delaney's Memoirs, Vol. vi, page 400.

³² Major Mayne was in Wimpole Street in 1771. "Sir W. W.," of course, means the owner of 20, St. James's Square.

³³ W. Ince and J. Mayhew, of Broad Street, Golden Square. "Cabinet Makers real Friend and Companion," and the "Universal System of Household Furniture"; 300 designs on 95 plates, folio, about 1770.

³⁴ The reader particularly interested in furniture is referred to the chapters dealing with the leading Adam houses, where the original examples are illustrated, in connection with the interiors for which they were designed in the first instance, forming an essential part of his design.



STAIRCASE AT WORMLEYBURY, HERTS.
Redecorated by Robert Adam.

PART VII. APPENDIX A.

THREE ORIGINAL LETTERS FROM ROBERT ADAM AT ROME, 1756-57.

From "Original Letters to Architects and Others, 1835 1863," 263, 264 and 269, in MS. Vol. in the R.I.B.A. Library, by kind permission.

MESSRS. INNES & CLERK (Merchants).

Rome. 8th May 1756.

D^r Sirs,

Your favour of the 15th Ult^o I received 3 days ago, By which I see you have retired my Dra^t for £128. 2. 0. to F. Barrazzi. I have this week a Letter from Mr. Hope dated from Frankfort in Germany in his way to England by Holland. He says that in case And^m Drummond & Co. have not paid you the money on his acco^t, That as soon as he arrives, he will order payment of that Sum, & desire them to repay in the Same manner any Triffls I may pay out for him in this Place. So that You must have patience till he reaches London unless he has wrote these Gentlemen to pay you before he arrives himself, which I doubt much of by the Strain of his Letter.

My last from Scotland commissioned another Parmesan Cheese for my Lady Deskfoord,¹ which I have accordingly wrote Messrs. Ragueneau & Co. of Leghorn to send to your Care by first vessel. Any one to Judge of me by my Trafficks in that commodity would rather conclude me Cheesemonger than architect. I am sorry You had so much plague about the prints sent with my Lord Hopeton's² Tables, and shall be wiser in time coming. I was obliged to go out of Town when the Cases were nailed down, But entrusted the screwing them etc. to Barrazzi, But am well convinced there is no trusting an Italian.

I was quite despairing about the arrival of my Books by the Prince Edward when this morning I received advice from Leghorn of its being arrived, & forwarded to the Marquis of Belloni, so that in a few weeks I hope to have it.

In a day or two I shall send to Leghorn to be forwarded to you by Ragueneau & Co. a Box containing Five coppers of Piranesi's Work which he has just now published,³ each copy contains 4 Volumes in Folio. Three coppers, you will be so good as forward to Scotland, and the other two you will deliver to Davie Wilson to be disposed of, and if he thinks he can sell more he may immediately acquaint me & I will send him more. The Sale price here is 15 Zechines, but as I take the coppers from the author I shall have them a Zechine cheaper which is nearly £7 of prime cost, Then must be added Charges, Freight & Seller's Profit Duty etc. In the same box with this late work, I send 2 vols. of the said piranesi's views of Rome,⁴ which is also for my Brothers, & may be forwarded with the 3 coppers of the above mentioned work, You may show D. Wilson this other Book also & if he wants any coppers of them I shall endeavour to get them a Crown or even a Zechine Cheaper than the Current price here which in sheets is 25 Crowns the 2 Vols.

We are here in great uneasiness about Minorca & Port Mahon,⁵ and blame you idle Londoners much for not sending Byng's⁶ Squadron to the Mediterranean a month ago which would have prevented all this mischeiff. I shall be glad to hear what happens when you have leizure for here our news is both scarce & vastly uncertain.

As soon as I have accounts of these Effects being shipt at Leghorn I shall be sure to inform you & in the meantime am with my best Compliments to Mrs Innes and all my acquaintances in London.

D^r Sirs

Your most Obd^t hum
Servant

Robt Adam

Expect soon another Draught for £100. There is no living here without money, Barrazzi⁷ is just now in Germany & perhaps may be in England before he returns to Rome if you should see him in London use him as he deserves that is to say like a Dog. He went off without letting me know, & left no orders with his man to give me money on demand, tho he did for the other English to whom he gives money in the same manner. So that I am not sure if I must not be obliged to take my money from Billoni at 420 Scudi p £100 Stir. I do think He used me but badly especially as I was amongst the first of his employers, and take more money from him then 3 or 4 of them put together, But if he has done it a purpose I will make him repent it most heartily.

Adieu

R. A.

MESSRS. INNES & CLERK.

Rome. 26 Feb^{ry} 1757

Dear Sirs,

This day I drew on You for £50 Stir pay^o to Mr. Peter Grant or Order; and You may soon expect another Dra^t for £100 from Barrazzi, for as I must soon leave Rome I shall have occasion to pay up many little debts which altogether make a pretty considerable sum; However I shall not fail advising You particularly in a week or two of the time I sett off that so you may direct my Letters for Florence, or Venice, & if any comes to Rome I will Leave directions with Barazzi to take them up & send them to me, wherever I may be as I shall be several months at Vicenza, Venice & the Venetian State.

I beg my Compliments to Mrs Innes & all friends in London and am always Sincerely
Gentlemen

Your most obed^t hum^l Serv^t

Rob^t Adam

I forgot mentioning the Receipt of Your favour of the 25 Ult^o which requires no particular answer, I rejoice at the views of piranesi being safe arrived at London, & hope everything will soon be settled with Davie Wilson as You now have the whole Charges and the Copys sent for Scotland with the Cheese, etc.

ORIGINAL LETTERS FROM ROBERT ADAM.

319

[Messrs Innes & Clerk. Merchants
Inghilterra. Londres.] Address on back and $\frac{MA}{23}$ post mark.

Rome. 5 May, 1757.

MESSRS. INNES & CLERK.

Sirs,

Tomorrow morning I sett off for Florence, and having had occasion for a good deal of money before leaving Rome have drawn on you of this Date pay^d to Mr Francis Barazzi or order 10 Days after sight for Two hundred pounds Stirl money value received of him, which please honour. I have left with said Mr. Barazzi order to pay several commissions to be done for me in Rome to near the value of One Hundred pounds Stirl, upon His having advanced this money, he will draw on you for it; and send you the Vouchers enclosed in a letter at the same time. Mr Barazzi is charged with all my cases and goods for England which he is to send by first safe Occasions, charging but little at a time aboard one vessel unless he is assured of a strong Convoy to escort them in safety. I shall write You from Florence if I have time, if not from Venice; and beg you will address all my Letters after this reaches You to Sig^r Paolo Antonio Gherro a Venezia. where I hope to be in 3 weeks hence.

I ever am

D^r Sirs Your most Obed^t hum^t
Servant

Rob^t Adam.

I beg the favour of You to write a short line to my friends In Scotland & lett them know that hurry of getting away has prevented my having it in my power to write to them, But that I am in perfect Health

R. A.

ORIGINAL LETTER FROM ROBERT ADAM TO MRS. MONTAGU, OCTOBER 11TH, 1766.

From Mrs. Climenso's Collection of Mrs. Montagu's letters, by the kind permission of Mr. Reginald Blunt.

Madam,

I am quite ashamed at having been so long in declaring how much I was honored with your long and obliging Letter from Denton after your return from Scotland; It flattered me extremely to find that the Country and the inhabitants of it pleased you so much; I have been almost constantly wandering from County to County since I received your Letter; From Yorkshire⁸ I went to Sir James Lowther's in Westmoreland from which I could see the mountains of Scotland. I one day climbed to the Top of a Hill in Lowther Park and again read over your Letter by myself. The Sun shone upon the Scottish Hills and they seemed to look more Gay with your admiration.

I could not refrain from communicating to Lady Mary some parts of Your Letter, nor from reading to Earl Peircy and his Lady your Description of the Hospitality of Alnwick's Lord and Lady, which gave them great pleasure, and as it was unexpected praise it made a Strong Impression; Lady Mary desired I would present her Compliments to you when I wrote and to assure you she was vastly mortified that she had not known you was so near her House this Summer, that she might have entreated the Honor of a Visit at Lowther,⁹ as she flattered herself you would have liked the Stile of that part of the Country; And indeed I own it is most remarkable, Cloud Capt Mountains, Extensive Lawns, Rapid Rivers and immense Forests, are so happily jumbled together in that place, that nothing but the pencil of Lady Mary Lowther or the pen of Mrs. Montagu can convey a just idea of them.

Sir James seems resolved to Impose on me the Arduous Task of placing a Castle upon this Principality. It is a Work worthy of the Chief Artist of Olympian Jove, and not for a narrow genius of this World; I am not at all surprised that you found the Castle of Inverary so defective, The surrounding mountains would humble a nobler piece of Human Art, The Pyramids of Egypt if situated near a Ben Lomond, or Skiddo would look mean and Despicable, Even the most admired Efforts of the Greeks and Romans would appear altogether insignificant if placed near these unparalleled Works of Nature.

I am sorry I can give you but an imperfect account of poor Lady Margaret Macdonald's Situation. Before Mr. David Hume left London, he saw her often, and from his own Compassionate and Sympathising temper, and the great Intimacy and friendship he had with Sir James,¹⁰ she found great relief and Consolation in conversing with him. I am told Sir Alexander, who had behaved in a very bad manner to his Mother before his Brother's death, has since altered his behaviour entirely, and done everything in his power to alleviate her grief, though I think it almost impossible that she should ever get entirely the better of such a loss.

I hope this Month we shall nearly finish Your Room in Hill Street,¹¹ The Gilders are at Work, and I am doing all I can to push them on; My long absence from Town has made them more Dilatory than they otherways would have been; The Chimney piece is put up, and I am convinced you will like it. It suits exactly as to Size, and the taste of it harmonizes with the other Ornaments of the Room. The Paintings are almost finished, and the moment the Gilders have done I shall put them up. I cut away that disagreeable projection over the Chimney altogether, so that now the Cornice runs round the whole room without interruption and the Ceiling becomes Square the effect of which you will like.

I should be glad to know when you propose coming to London, as I should be very sorry not to have everything finished before you arrive, as I know how inconvenient it would be to have workmen in the House when you are in it. I should also wish it done, that you may see the effect of the whole at once, as I am not without hopes that it will have a striking one and should be not a little happy that it mett with your Approbation.¹²

I have the Honor to be with most perfect Respect and Esteem,

Madam

Your most Obedient

And very Humble

Servant

Robt Adam

London Oct 11th 1766

NOTES ON APPENDIX A.

¹ See under Adam Clients, Findlater, Earl of

² See Index of Clients. Hopetown, Earl of. Also under Cavendish Sqre. in Spiers Index

³ G. Piranesi. "Le Antichità Romane divisa in quattro tomi." 4 vols. fol. Roma. 1756

⁴ G. P. "Raccolte de varie vedute di Roma." fol. Roma 1753. and probably "Le Magnificenze di Roma." fol. Roma. 1751-53

⁵ Retaken by French and Spanish, July 1756

⁶ Admiral John. B. Action off Minorca 20th May, 1756. Shot 14th. March, 1757

⁷ Tobias Smollett mentions B "the banker Barazzi" in his "Travels through France and Italy, 1766"; "The World's Classics 1007" pages 291, 301, 296." "I did not fail to bestow an hundred benedictions per diem upon the banker Barazzi, by whose advice we had taken this road." (Rome to Florence *via* Terni)

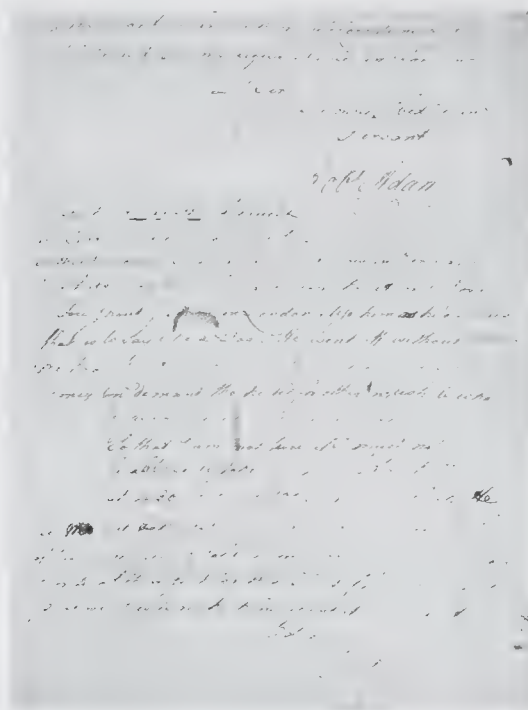
⁸ The interior of Harewood was now in hand. (See that chapter.)

⁹ Lowther Hall, Penrith, Cumberland. Designs 1767-69. See text, Chapter II, and Topographical Index. Sir James Lowther See Index of Clients. Do. for Mrs. Montagu

¹⁰ Sir James MacDonald, eighth baronet of MacDonald, one of the greatest scholars and mathematicians of his time, at whose decease unmarried, on his travels at Rome, July 26th, 1766, the title devolved upon his brother, Sir Alexander MacDonald, first Baron MacDonald (1776). Lady Margaret, mother of the above, was second wife (1739) of Sir Alexander, seventh baronet. He died 1749

¹¹ Hill Street. Ceiling, chimney-piece, carpet, and couch, 1766. See T Index, London Section. The room is 20ft. by 20ft. Chimney breast, 7ft 6ins. by 1ft., is shown and cuts wide border of ceiling (2ft. 6ins.), which encloses circle 10ft. diameter. In this a centre circle with fan (4ft. 3ins.), surrounded by eight medallions of 15ins. each, with Chinese subjects painted. The chimney-piece has an opening 4ft. 6ins. square, with wide enriched architrave and two Adam pilasters, frieze and cornice. Centre tablet has a Venus reclining in oval, with drapery and two small figures. Either side are two swags, with rosettes over pilasters. There are two coloured alternatives for the carpet, which in main lines follows the ceiling.

¹² See text, Chapter V. Mrs. Montagu's letter to Lord Kames, February, 1767.



FACSIMILE OF ROBERT ADAM'S HANDWRITING AT ROME, MAY 8TH, 1756

PART VII. APPENDIX B.

THE WILLS OF ROBERT, JAMES AND WILLIAM ADAM.

INSCRIPTIONS ON THE FAMILY TOMB AT EDINBURGH.

THE WILL OF ROBERT ADAM, DATED MARCH 2, 1792.

Extracted from the Principal Registry of the Probate Divorce and Admiralty Division of the High Court of Justice.
In the Prerogative Court of Canterbury.

THIS IS MY LAST WILL AND TESTAMENT. I do hereby leave all my effect whatsoever they are to my sisters Elizabeth Adam and Margaret Adam and I appoint my brothers James Adam and William Adam both of Albemarle Street my EXECUTORS. London the second day of March in the year of our Lord one thousand seven hundred and ninety two.—ROBT. ADAM. Witness.—THOS. WHITEFIELD and JOHN HINDSLEY, both Servants to Robt. Adam.
Proved 8th March 1792. Fos 4 HJT. 124 Fountain.

This Will was proved at London the Twenty eighth day of March in the year of our Lord one thousand, seven hundred and ninety two before the Right Honorable Sir William Wynne Knight, Doctor of Laws, Master Keeper, or Commissioner of the Prerogative Court of Canterbury lawfully constituted, by the Oaths of James Adam and William Adam Esquires, the Brothers and Executors named in the said Will, to whom administration was granted of all and singular the goods, Chattels, and Credits of the said deceased, the said James Adam having been already sworn before the Worshipful Maurice Swabey and the said William Adam before the Worshipful John Nicholl respectively, Doctor of Laws and Surrogates duly to administer.

THE WILL OF JAMES ADAM, DATED NOVEMBER 1, 1793.

Extracted from the Principal Registry of the Probate Divorce and Admiralty Division of the High Court of Justice.
In the Prerogative Court of Canterbury.

I HEREBY DECLARE my last Will and Testament to be as follows, viz. That after payment of all my debts and the charges of my funeral the remainder of my property shall be divided into three equal parts one of which to be for my brother William Adam one for Elizabeth Adam and one for Margaret Adam my two unmarried sisters share and share alike. And for the purpose of carrying this my last Will into execution I hereby constitute and appoint my said brother William Adam to be my sole Executor. As WITNESS my hand this first day of November in the year of our Lord one thousand seven hundred and ninety three.—JAMES ADAM (LS).—WILLIAM JOSHUA PAGE.—JOHN GOODWILL.
Proved 30th October 1794. Fos 4 HJT. 484. Holman.

JAMES ADAM.

This will was proved at London the thirtieth day of October in the year of our Lord one thousand seven hundred and ninety four, before the Worshipful Maurice Swabey, Doctor of Laws, and Surrogate of the Right Honorable Sir William Wynne Knight, also Doctor of Laws, Master Keeper or Commissary of the Prerogative Court of Canterbury lawfully constituted by the oaths of William Adam Esquire, his brother and Sole Executor named in the will to whom Administration was granted of all and singular the Goods and Chattels and Credits of the deceased having been first sworn duly to administer.

THE WILL OF WILLIAM ADAM, DATED JANUARY 5, 1822.

Extracted from the Principal Registry of the Probate Divorce and Admiralty Division of the High Court of Justice.
In the Prerogative Court of Canterbury.

THIS IS THE LAST WILL AND TESTAMENT of me WILLIAM ADAM late of 3 Albemarle Street but now of No. 43 Welbeck Street in the Parish of Saint Marylebone Architect after paying of my funeral expenses and all just debts I hereby give and bequeath unto my niece Susannah Clerk now residing with me in Welbeck Street all the property and effects that I may be possessed of at my death which I am afraid will produce little or nothing and I do hereby annul and make void all former Wills made by me and I hereby appoint James Lock Esquire of Great Russell Street to be my sole Executor signed by me this fifth day of January one thousand eight hundred and twenty two.—WILLIAM ADAM. Witness. CHARLES ROBERTSON. KENNETH MACKENZIE.

Administration (with Will annexed) granted 8th June 1822 and Administration granted 16th February 1844. Fos 4 HJT 295. Herschell.

WILLIAM ADAM.

On the 8th day of June 1822 Admon with the will annexed of all and singular the goods and chattels and Credits of William Adam formerly of Albemarle St. in the county of Middlesex, but later of Welbeck Street in the parish of Saint Marylebone in the same county Architect deceased, was granted to Susanna (in the will written Susannah) Clerk, Spinster, the Niece and Residuary Legatee being first sworn duly to administer, James Lock the sole Executor having first renounced, on Feb. 1844.

Note.—In same Will Book appear the names of
1822. Margaret Adam. June. Middlesex, and Elizabeth Adam. Sept. M.B.
but it is not certain that these are the sisters.

INSCRIPTIONS ON WILLIAM ADAM SENIOR'S TOMB IN GREYFRIARS CHURCHYARD, EDINBURGH.

Mary,
wife of
W. Adam, architect
a daughter of
Robertson of Gladney
in Fife.
A woman of exemplary virtue
and good sense.
She died in 1761 aged 62.
Her remains are interred here.

Jean
the wife of
John Adam of Blair Adam
daughter of
John Ramsay
a son of Ramsay of Abbotshall
in Fife.
a woman of great virtue
and good sense
She died in 1795 aged 74
Her remains are interred here.

William Adam
Architect
born 30 October, 1689
Died 24, June, 1748

Bust.

*Sarcophagus with
representation
of a building.*

On the Plinth.
Erected in 1750
by John the
Eldest son of
William Adam
Architect
Repaired and the
surrounding
inscription put up
in 1827 by
William the
son of John

John Adam
of Blair Adam in Kinrosshire
Eldest Son of William and Mary Adam
Firm in Adversity
not elated in prosperity
The serenity of his temper
and the kindness of his nature
were the source of happiness to his
family
and a blessing to all within his
influence
his taste and spirit of improvement
were most distinguished.
He died in June, 1792 aged 71.
His remains are interred here.

John
The second son of John Adam of
Blair Adam
was educated at Eton School
where his amiable qualities
and his distinction as a Scholar
gave great hopes of his future eminence
He died in London in 1769
aged 16.
His remains are deposited
in Grosvenor Chapel

This monument occupies the end wall of the domed tomb William Adam, Senior, and on the right and left hand sides are similar triole tablets. Only two of these are inscribed in the case of the tablet on the right-hand side, the remaining one of the three spaces being at present vacant.

The Adam family tomb is about 12ft. square; the arch is 8ft. in span by 10ft. 6ins. to the springing, with, say, 6ft. additional height up to the entablature. The detail of the work is very good, and it may represent an early design by Robert Adam, before he went to Italy.

On the right-hand side the centre of the tablet is occupied with a prodigious record of "Robert Adam's nephew," as Walpole calls him.

The Right Honorable
William Adam.
Lord Chief Commissioner of the Jury Court.
A Privy Counsellor.
and Lord Lieutenant of the County of Kinross.
Eldest son of John Adam of Blair Adam.
was born on the 2nd August, 1751. Passed advocate, 1773.
Elected to Parliament 1774. Called to the English bar, 1782.
He took a prominent part in the proceedings of the
House of Commons
until he vacated his seat in 1795.
Associated with Mr Fox and the small number of eminent men
who exerted their powerful influence to uphold the
principles
of the Constitution during the progress of the French
Revolution.
He was conspicuous in his endeavours though in vain
to prevent the antiquated law of leasing making
being illegally used against the liberty of the subject.
He lived however to see his views adopted by the
amendment of that law.
He was made K.C. in 1796.
and appointed Chancellor of the Duchy of Cornwall
in 1806,
in which year on the formation of the Greville
administration
he was returned to Parliament for the Counties of
Kincardine and Kinross
and sat for the former until 1811.
From an early period he had devoted his attention to the
improvement of the administration of Justice in Scotland

and when it was resolved in 1815 to establish
trial by jury in civil cases
he was placed at the head of the Court.
The distinguished talent, the unmeasured zeal and
patient attention by which he overcame
the difficulties attending so great a change
in the Jurisprudence of Scotland,
together with the admirable temper, the kindness of
demeanour
and the urbanity he displayed
in the execution of this arduous undertaking
have been publicly recorded by those over whom he presided.
The energy of his character was no less exhibited
in the district in which his estate is situated
where works of vast extent and great utility
suggested his foresight and completed by his influence
are lasting marks of his unwearied exertions for the
public benefit.
He was distinguished by his extensive knowledge and
enlightened conversation
His judgement in the conduct of affairs was remarkable,
and his advice was sought by persons of all ranks.
The useful assistance and liberal encouragement
he afforded to the numerous objects of his solicitude
and regard
will long be remembered as striking proofs
of his active benevolence and the kindness of his heart.
He died in Edinburgh on the 17th Feb. 1839.
in the enjoyment of the profound respect of the public
the admiration of his friends
and the affection of his family.

To the right of this long-winded statement is recorded: Francis, 5th and youngest son of the Lord Chief Justice. He was a merchant in London and going out to Denmark with his brother Rear Admiral Adam, contracted yellow fever on the voyage home June, 1820, aged 29, expired in his brothers arms, and his remains consigned to the ocean. Put up by his father, July, 1827.

On the left is a similar record of

William George Adam
third son of the Lord Chief Justice.
born in London 6th. Dec. 1781.
He was entered at Lincoln's Inn in 1799.
Called to the bar 1806.
Appointed K.C. 1824.
Accountant General of the Court of Chancery 1831.
He died at his cottage in Richmond Park.
Interred at Mortlake.
16th. 18

And alongside is the following:

John Adam. Eldest son of
Lord Chief Justice.
born 4th. May, 1779.
June, 1795 to India as Civil Servant.
1819. Supreme Council
Jan—Aug, 1823, Governor General
Left India March 1825.
Died June at sea.
Put up by his father July, 1827.

On the opposite side of the interior of the tomb:

Eleanora. Wife of Right Honorable
William Adam Lord Chief Justice.
daughter of Charles ? the 10th Lord
Elphinstone.

Died in London 4th. Feb.
1800 aged 53.

Her remains are deposited in
Grosvenor Chapel.

Put up by her husband
in July 1827.

Exemplary manners
Unassuming goodness
Superior understanding.

PART VII. APPENDIX C.

THREE ADAM SALES, 1773, 1818, 1821.

THE FIRST ADAM SALE OF 1773.

ON FIVE DAYS, FROM FEBRUARY 25 TO MARCH 2, 1773.

(From Hayward's marked catalogue. Copy from original lent by A. J. Finberg, Esq.)

By Christie at Artists' Gallery in the Strand.

Note.—Hayward, as a sculptor, seems only to have been interested in the last two days of the sale, in which alone pencil prices are given. These amount to, say, £3,115.

(Hayward's Catalogues.) Wm. H. Piccadilly.

"Richard Hayward. Hampton in Arden," on flyleaf.

The Hon. Topham Beauclerk. F.R.S. Thursday. 25 May 1780.

Chas Price Esq. 3 Dec. 1777.

William Pindar, Falcon Square. Aldersgate S. Stone mason 26 Ap. 1785.

Stone & marble deceased.

Books. Muet. Ware's Pers. Gibbs. Blondell. Alberti. Pain. Chambers.

(MSS. Notes as transcribed.)

Page 432.

Catalogue of a most superb unique collection of Ancient Statues, Bustos, Bas-Reliefs, Urns and other Antiquities, chiefly the workmanship of Grecian Artists, being the most remarkable collection of this kind ever exposed to Sale in England.

These superb antiquities were purchased by the Messrs. Adam during their stay in Italy, from the most celebrated collections in that Country: namely that of the Vatican, Barbarini, Matei, Furietti Massimi etc etc etc.

Also a Catalogue of a very noble & capital Collection of pictures by the greatest masters of the Italian and Flemish Schools; and a singular & beautiful Collection of finished drawings, framed & glazed; the most elegant Decoration for the Dressing Rooms of the Ladies, and likewise for the Cabinets of the Virtuosi which will be sold by Auction by Mr Christie at the great room belonging to the Society of Artists of Great Britain, between Exeter Change and the bottom of Catherine Street in the Strand: On Thursday 25, Friday 26, Sat 27 of February and Monday 1 and Tuesday 2 March. 1773. On view Friday Feb 19. 1773. & up to 12 each day of Sale.

Tickets required 1^l. each.

A CATALOGUE, ETC.

FIRST DAY'S SALE. THURSDAY, FEBRUARY 25, 1773.

A Catalogue of the Capital and Select Collection of pictures, purchased by the Messrs. Adam during their long residence abroad.

			High. ft. in.	Wide. ft. in.				High. ft. in.	Wide. ft. in.
Gas Dizziano	1	A vintage	1 3	by 1 6	Zuccarelli	18	Ditto, its Companion	1 2	by 1 6
"	2	Ditto, its Companion	1 3	1 6	Tiepolo	19	A head of David, very fine	1 11	1 5
Mola	3	A Study of Heads	1 6	1 6	Marco Tusker	20	Sophonisba and Massinissa	2 1	1 8
Roman School	4	A young lady's head on copper	0 6	0 6	Carlo Lotti	21	Eve offering to Adam the forbidden fruit	4 10	6 1
Spanish	5	A candle light in style of Salvator Rosa	0 9	0 9	Guercino	22	The Pope's Swiss Guard	3 8	5 2
"	6	Ditto, its Companion	0 9	0 9	Nogari	23	Portrait of the Prince of Montelibano	3 11	3 1
Burgagnone	7	St. James fighting the Turks	1 2	1 5	Horizonti	24	A landscape and figures in an oval	1 6	2 1
De Jordani	8	A landscape with Gipsies and Castle	1 10	1 7	P. Veronese	25	Head of a Venus, oval	1 9	1 4
Luc Jordano	9	Flight into Egypt, a sketch	1 5	2 2	Salvator Rosa	26	An octagonal landscape in his best manner	2 4	1 9
Berghem	10	A Shepherd and Castle	1 7	0 11	Rosa of Tivoli	27	Cattle, etc.	0 9	1 4
M. Angelo Bam-	11	Ditto, its Companion	1 7	0 11	Simon de	28	Ditto, its Companion	0 9	1 4
boccio.					Pesaro	29	A Holy Family	1 7	1 2
Semonino Par-	12	A Landscape in the manner of Wovermans	1 2	1 7	Old Wycke	30	A landscape with Hunters	3 4	4 2
migiano.					Tempesta	31	A Landscape	2 0	3 2
Guido	13	Head of St. Peter, very fine	1 8	1 6	Gerardina della	32	Our Saviour bound in the		
Rosa di Tivoli	14	Cattle with shepherds and Buildings	3 1	4 4	Notte		Garden	3 2	4 4
"	15	Ditto, its Companion	—	—	Rembrant	33	A Soldier	1 0	0 9
Vi.A. Bamboccio	16	Landscape with figures and horses	2 4	1 10	Teniers	34	Mary Magdalene in a Land-		
Zuccarelli	17	Ditto, ditto, in his best manner	1 2	1 6	scape			1 0	1 8

		High. ft. in.	Wide. ft. in.			High. ft. in.	Wide. ft. in.
Teniers	.. 35	St. Peter, its Companion	.. 1 0 by 1 8	Guido Rheni	.. 56	An Angel's head	.. 1 6 by 1 2
Han Carracci	.. 36	St. Francis with an Angel	.. 2 5 " 3 2	Monaldi	.. 57	A Conversation in the Dutch Style	.. 1 7 " 2 2
Tempesta	.. 37	A landscape with capital	.. 3 2 " 4 0	P. Veronese	.. 58	A dead Christ with Joseph of Arimathea, etc.	.. 3 9 " 3 9
"	.. 38	Ditto, ditto	.. 3 2 " 4 0	Luc Jordano	.. 59	Seneca dying in the bath	.. 5 3 " 4 10
Lalman	.. 39	A Landscape— for with figures — sopra	.. 1 7 " 3 7	Sal Rosa	.. 60	A landscape and figures in his best style	.. 1 11 " 3 2
"	.. 40	Ditto, its Com— Portas panion .. —	.. 1 7 " 3 7	Lanfranc	.. 61	St. Augustin praying, very fine	.. 3 4 " 2 5
Sib Ricci	.. 41	David dancing before the ark	.. 3 0 " 4 1	Guido Rheni	.. 62	The head of St. Francis in Adoration, exquisitely fine	.. 1 3 " 1 1
"	.. 42	Paul preaching at Athens, its Companion	.. 3 0 " 4 1	"	.. 63	St. Catherine, very capital	.. 3 6 " 2 8
Nogeri	.. 43	An old woman's head	.. 1 10 " 1 5	John Fyfe	.. 64	A most capital Picture of dead Game with his own Portrait by Vandyke	.. 6 3 " 9 0
"	.. 44	An old man's head, its Companion	.. 1 10 " 1 5	N. Poussin	.. 65	Adoration of magi. Very capital	.. 3 2 " 4 5
Zuccarelli	.. 45	A Landscape, with figures	.. 1 1 " 1 5	"	.. 66	Murder of the Innocents, ditto	.. 3 2 " 4 5
"	.. 46	Ditto, its Companion	.. 1 1 " 1 5	Both of Italy	.. 67	Landscape, ditto	.. 3 2 " 4 5
Isman Vecchio	.. 47	A storm at sea	.. 3 0 " 4 0	Lud Carracci	.. 68	Christ curing the Blind, ditto	.. 3 9 " 5 9
Michael Roch	.. 48	Diana and her nymphs bathing with Acteon in a landscape	.. 2 2 " 1 11	"	.. 69	Entombment of our Saviour in the Sepulchre attended by the three Marys. Very capital	.. 3 11 " 5 6
Gas Poussin	.. 49	A landscape, the figures by N. Poussin	.. 3 10 " 9 7	Domichino	.. 70	An allegorical Picture of Time trampling on Youth and Beauty. Very capital	.. 7 2 " 5 6
Da Teniers	.. 50	A Conversation	.. 1 0 " 1 4				
Vernet	.. 51	A landscape with a fog rising, very fine	.. 2 1 " 1 7				
"	.. 52	A marine view, its Companion, ditto	.. 2 1 " 1 7				
Nich Poussin	.. 53	Cupid in a Landscape	.. 1 6 " 1 2				
Sal Rosa	.. 54	A Landscape, very fine	.. 2 5 " 3 2				
"	.. 55	Ditto, its Companion, ditto	.. 2 5 " 3 2				

End of the First Day's Sale.

SECOND DAY'S SALE.

FRIDAY, FEBRUARY 26, 1773.

		High. ft. in.	Wide. ft. in.			High. ft. in.	Wide. ft. in.
Zocchi	.. 1	A piece of ruins with figures	.. 1 9 by 1 3	Mola	.. 35	Ditto, its Companion	.. — diam. 1 2
"	.. 2	Ditto, its Companion	.. 1 9 " 1 3	Lucatelli	.. 36	A Landscape with figures	.. — " 1 10
Vogleson	.. 3	A Landscape	.. 0 7 " 0 9	"	.. 37	Ditto, its Companion	.. 1 4 by 1 10
"	.. 4	Ditto, Companion	.. 0 7 " 0 9	F. Bylart	.. 38	An old man with bottle	.. 0 9 " 0 7
"	.. 5	Ditto, with waterfall	.. 0 7 " 0 7	"	.. 39	Ditto, old woman with glass, its Companion	.. 0 9 " 0 7
"	.. 6	Ditto	.. — diam. 0 7	P. Veronese	.. 40	Cleopatra with Attendant and Serpent on marble, very fine	.. 0 10½ " 0 9½
In the manner of Ruysdael	.. 8	A landscape on copper	.. 0 7 by 0 10	Van Gowan	.. 41	A landscape with figures on marble	.. 1 1 " 1 4
"	.. 9	Ditto, its Companion	.. 0 7 " 0 10	"	.. 42	A Spanish Entertainment	.. 1 0 " 0 8
Lucatelli	.. 10	Venus and Cupids in a landscape	.. 1 6 " 1 2	Sib Ricci	.. 43	The Nativity, very fine	.. 1 8 " 1 4
"	.. 11	Ditto, its Companion	.. 1 6 " 1 2	"	.. 44	The Adoration, ditto	.. 1 8 " 1 4
Venetian	.. 12	A Piece of Ruins and Architecture	.. 1 6 " 0 11				
Manieschi	.. 13	Neptune and Amphitrite	.. 3 2 " 2 4				
"	.. 14	A Triumph of Bacchus	.. 3 2 " 2 4				
Ghusolpi	.. 15	Ruins and Figures	.. 2 5 " 3 9				
Lucatelli	.. 16	Landscape with Cattle and figures	.. 2 4 " 3 1				
"	.. 17	Ditto, its Companion	.. 2 4 " 3 1				
"	.. 18	A Landscape	.. 1 1 " 0 9				
"	.. 19	Ditto, its Companion	.. 1 1 " 0 9				
Celesti	.. 20	Sophonisba drinking the poison	.. 3 4 " 4 3				
After Canaletti	.. 21	A View of Verona	.. 4 6 " 7 6				
M.A. Bombaccio	.. 22	An old man with bottle and glass on copper	.. 0 10 " 0 7				
"	.. 23	An old woman asleep. Its Companion	.. 0 10 " 0 7				
Car Morratti	.. 24	A Holy Family on copper	.. 0 11 " 0 9				
Teniers	.. 25	Witchcraft with Spells and Charms	.. 1 1 " 1 5				
"	.. 26	Ditto, its Companion	.. 1 1 " 1 5				
Paul Brill	.. 27	A Landscape, very fine	.. 3 2 " 4 2				
"	.. 28	Ditto, its Companion	.. 3 1 " 3 9				
Fra Mola	.. 29	A Landscape with Shepherds and Flocks	.. 4 0 " 4 10				
Bassan	.. 30	A Conversation	.. 1 8 " 2 0				
P. Veronese	.. 31	An old man	.. 1 6 " 1 4				
"	.. 32	A Dog	.. 0 11 " 1 1				
Rembrandt	.. 33	A Turk's head	.. 7 0 " 5 0				
Mola	.. 34	An old man with bottle	.. — diam. 1 2				

DRAWINGS.

Lalman	.. 45	A view of the Cascatelli or little fall Tivoli	.. 2 8 " 2 0
"	.. 46	A landscape, its Companion, into wh introduced the Ponte Molle at Rome	.. 2 8 " 2 0
Clerisseau	.. 47	Outside of a Sepulchral building	.. 1 6 " 1 2
"	.. 48	Inside view of an antique Temple taken from the Portico	.. 1 6 " 1 2
Marco Ricci	.. 49	A Landscape	.. 1 0 " 1 6
"	.. 50	Its Companion	.. 1 0 " 1 6
Rose Alba	.. 51	A portrait of a lady	.. 1 6 " 1 2
Clerisseau	.. 52	Ruins of a great Sepulchral Room	.. 2 2 " 1 7
"	.. 53	Inside of a Temple	.. 2 0 " 1 7
Pecheux	.. 54	A drawing of the Apollo Belvedere in red chalk	.. 2 0 " 1 5
"	.. 55	Ditto, Laocoon	.. 2 0 " 1 5
Peazetta	.. 56	Heads in black chalk	.. 1 5 " 1 10
"	.. 57	Ditto	.. 1 5 " 1 10
Lalman	.. 58	A Landscape with ruins	.. 0 11 " 1 4
"	.. 59	Ditto, being a view of the Cascatelli at Tivoli, its Companion	.. 0 11 " 1 4
Mario Ricci	.. 60	A Landscape	.. 1 0 " 1 6
"	.. 61	Ditto, its Companion	.. 1 0 " 1 6

			High. ft. in.	Wide. ft. in.			High. ft. in.	Wide. ft. in.
Lalman	.. 62	A view of the Ponte Lugano, Rome	1	0 by 1	5			
"	.. 63	Ditto, Bridge and Castle of St. Angelo in Rome ..	1	0	" 1	5		
Rose Alba	.. 64	Head of a Lady, very fine ..	1	1	" 0	11		
	65	A drawing in Indian Ink ..	1	8	" 1	3		
	66	Another ditto, its Companion	1	8	" 1	3		
Clerisseau	.. 67	A view of Virgil's Tomb over the Grotto of Pausilipo, Naples, of which there is an elegant print engraved by Cunego ..	1	5	" 2	0		
"	.. 68	A view of the remains of the Amphitheatre at Capua, also engraved by Cunego	1	5	" 2	0		
"	.. 69	A view of the arch of Trajan at Beneventum, also engraved by Cunego ..	1	5	" 2	0		
"	.. 70	A view of the Goldsmiths Arch at Rome, ditto ..	1	5	" 2	0		
	71	Ditto, inside the Portico of the Temple of Concord, ditto	1	5	" 2	0		
	72	Ditto, Temple of Serapis, near Puzzuoli, ditto ..	1	5	" 2	0		
		N.B.—A print of each view will be given along with its original drawing.						
	73	From the Collection of the Pope Albani.						

An Elevation and Section of Trajan's Column at Rome, with Drawings of all the Bas-Reliefs, representing the various military Enterprises of that Great Emperor. These magnificent Drawings are the original ones done by Santo Bartoli, with the utmost precision from the Column itself, at the time that Scaffolds were erected to make casts of the whole Sculpture by orders of Louis Quatorze for the use of the French Academy. These drawings were afterwards reduced to a smaller scale, and engraved by Santo Bartoli and form a Volume of the works of that ingenious Antiquary.

The Elevations and Section are each .. 3 3 by 0 11½
The Bas-reliefs are divided into three pieces, one of 60ft. long, one of 62ft., and one of 64ft. long, making in all when joined together .. 0 11½ .. 186 0

End Second Day's Sale.

THIRD DAY'S SALE. SATURDAY, FEBRUARY 27, 1773.

			High. ft. in.	Wide. ft. in.			High. ft. in.	Wide. ft. in.	
Torregiano	.. 1	A view of ruins, with figures	0	8 by 0	11	Clerisseau	.. 29	Entrance of an antique Temple at Spalatro	.. 0 10½ by 0 7½
"	.. 2	Ditto, its Companion	0	8	" 0	"	.. 30	A sarcophagus with part of a Portico	.. 0 10½ .. 0 7½
"	.. 3	View of a Sea Port	0	10	" 1	"	.. 31	A view of the back front of the Temple of Peace at Rome	.. 0 10 .. 1 2
"	.. 4	Ditto	0	8	" 1	"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
Piazzetta	.. 5	Herod in black chalk	1	2	" 1	Lalman	.. 31	A view of the back front of the Temple of Peace at Rome	.. 0 10 .. 1 2
"	.. 6	Ditto	1	3	" 0	"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
Lalman	.. 7	Landscape with ruins and figures	1	2	" 1	"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
"	.. 8	Ditto, its Companion	1	2	" 1	"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
"	.. 9	A Sketch of Tivoli taken on the spot	1	2	" 1	"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
Marco Ricci	.. 10	Ruins and figures	0	10	" 1	"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
Costa	.. 11	A Landscape with figures	1	2	" 1	"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
"	.. 12	Ditto, its Companion	1	2	" 1	"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
Marco Ricci	.. 13	The Ponte Salario	1	7	" 1	"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
"	.. 14	A Landscape with figures, companion to the former	1	2	" 1	"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
"	.. 15	Ditto, ditto	1	2	" 1	"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
"	.. 16	Ditto, ditto	1	2	" 1	"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
Clerisseau	.. 17	Ruins of a Great Hall in the manner of those in the Antique Thermes	2	2	" 1	"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
"	.. 18	Inside view of an antique circular Temple	2	2	" 1	"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
"	.. 19	A Sepulchral Building with different Mausoleums	1	8	" 2	"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
"	.. 20	An antique portico belonging to an Emporium	1	10	" 1	"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
Bartholozzi	.. 21	Venus and Cupid in crayons	0	10	" 0	"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
Torregiano	.. 22	A landscape with ruins	0	8	" 0	"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
"	.. 23	Ditto, its Companion	0	8	" 0	"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
Pechoux	.. 24	A drawing of Marcus Aurelius in the Capitol in chalk	2	0	" 1	"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
"	.. 25	The Centaur Borghese, ditto	—	—	—	"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
Lalman	.. 26	A view of the arch of Janus, Rome	0	10	" 1	"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
"	.. 27	Another view in Rome	0	10	" 1	"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
Rose Alba	.. 28	Head of an Abbé	0	11	" 0	"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
						"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
						"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
						"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
						"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
						"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
						"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
						"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
						"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
						"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
						"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
						"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
						"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
						"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
						"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
						"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
						"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
						"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
						"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
						"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
						"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
						"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
						"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
						"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
						"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
						"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
						"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
						"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
						"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
						"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
						"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
						"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
						"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
						"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
						"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
						"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
						"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
						"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
						"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
						"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2
						"	.. 32	A view of the Arch of Septimius Severus and part of the Campo Vaccino at Rome	.. 0 10 .. 1 2

The Seven following drawings by Zuccarelli, were done originally for a Nobleman, from which he proposed to have his Tapestry executed, and are almost the only ones in this style by that ingenious Master. They represent an expedition of the Turks, under a Conductor or General to visit the Tomb of their Prophet at Mecca.

33 Ditto 0 6 .. 0 4
34 Ditto 0 10 .. 1 7
35 Ditto 0 10 .. 1 10
36 Ditto 0 10 .. 0 11
37 Ditto 0 10 .. 0 11
38 Ditto 0 9 .. 0 7
39 Ditto 0 9 .. 0 7

		High. ft. in.	Wide. ft. in.			High. ft. in.	Wide. ft. in.
Lalman	.. 45 A landscape with Ruins and figures	0 9	by 1 3	Marco Ricci	.. 66 Ditto, ditto	0 11	by 1 5
"	.. 46 Ditto, its Companion	0 9	" 1 3	"	.. 67 Ditto, ditto	0 11	" 1 5
"	.. 47 A view of the Campo Vaccino, Rome	0 10	" 1 3	Panini	.. 68 Ruins	0 11	" 0 8
Gas Occhiali	.. 48 A view of Bridge and Castle of St. Angelo with S. Peter and the Vatican in the distance	0 11	" 1 5	"	.. 69 Ditto, its Companion	0 11	" 0 8
Clerisseau	.. 49 Remains of an ancient temple	1 7	" 1 3	Lalman	.. 70 A landscape with figures, beautifully drawn in the style of Salvator Rosa ..	1 7	" 1 2
"	.. 50 Inside of an antique hall	1 7	" 1 3	Clerisseau	.. 71 Lateral view of the Temple of Antoninus and Faustina engraved by Cunego ..	1 5	" 2 0
"	.. 51 Trophies with part of an aqueduct	1 7	" 1 3	"	.. 72 A view of a Gate of the ancient City of Cuma on the Baian shore near Naples, also engraved by Cunego ..	1 5	" 2 0
Pechoux	.. 52 Hercules Farnese	2 0	" 1 5	"	.. 73 View of the Temple of Venus on the Baian shore, ditto	1 5	" 2 0
Lalman	.. 53 Venus of Medicis	—	" 1 5	"	.. 74 View of the 3 Cols. of the Portico of Jupiter Stator in the Campo Vaccino, also engraved by Cunego ..	1 5	" 2 0
"	.. 54 A view of part of the Coast of Italy	0 11	" 1 4	"	.. 75 View of the Temple of Pola in Istria, also engraved by Cunego ..	1 5	" 2 0
"	.. 55 A view of the Coliseum and Arch of Constantine with part of the Palatine Hill, Rome	0 11	" 1 4	"	.. 76 View of the Triumphal Arch at Pola	1 5	" 2 0
Panini	.. 56 A Landscape with figures ..	1 2	" 0 9	"	.. 77 View of an Ancient Tomb nr. Puzioli on the Baian shore, also engraved by Cunego ..	1 5	" 2 0
"	.. 57 A view of Tivoli	0 11	" 0 8				
"	.. 58 A view of an Aqueduct nr. Tivoli, its Companion	0 11	" 0 8				
"	.. 59 Ruins	0 11	" 0 8				
"	.. 60 Ditto, its Companion	0 11	" 0 8				
Clerisseau	.. 61 An inside of an antique Temple	1 6	" 1 2				
"	.. 62 Ditto circular ditto	1 2	" 0 10½				
"	.. 63 Outside Temple of Vesta Tivoli	0 11	" 1 2				
Marco Ricci	.. 64 A view of Ruins and Architecture, remarkably fine ..	0 11	" 1 5				
"	.. 65 Ditto, its Companion	0 11	" 1 5				

End of Third Day's Sale.

FOURTH DAY'S SALE. MONDAY, MARCH 1, 1773.

(Hayward's Pencil Prices.)

PLASTER CASTS FROM THE ANTIQUE.				High. ft. in. Gns.		High. ft. in. Gns.
1	Antinous .. ..	..	..	5 5	—	
2	The Isis of the Capitol .. ..	..	..	4 0	—	
3	A Priestess of ditto .. ..	..	..	4 0	—	
4	The Flora of ditto .. ..	..	..	4 0	—	
5	The Phyrhus of ditto .. ..	..	..	4 0	—	
6	The Juno of ditto .. ..	..	..	4 0	—	
7	The Marcus Aurelius of ditto .. ..	..	..	4 0	—	
8	The Caius Marius of ditto .. ..	..	..	4 0	6	
9	The St. Susanna of Fiamingo in the Rotunda .. ..	..	..	4 0	6	
10	An Agrippina .. ..	..	..	2 10	—	
11	The Graces of the Villa Borghese .. ..	..	..	2 0	—	
12	The Numidian Slave .. ..	..	..	2 0	—	
13	The Satyre of Ludovisi .. ..	..	..	2 0	—	
14	The Vase of Medicis, representing the Sacrifice of Iphigenia, the workmanship of Phidias, the Athenian Statuary .. ..	..	..	5 9½	19½	
15	The Vase of the Borghese representing a Bacchanalian Chorus, the workmanship of the same Statuary .. ..	..	..	6 0	19	
N.B.—These are thought to be the only casts of these vases to the full size in England.						
MODERN MARBLES.						
16	Two Tables of Verd Antique marble ..	5ft. roins.	by 2 11	20		
17	A Pedestal for the Vase of Medicis, richly ornamented in the antique Stile, with Ram's heads, Sphinxes, etc.	3ft. 4ins. square	by 4 10	41		
18	A circular Pedestal with Candelabra, Festoons, Fretts, Medaglions, etc. ..	2ft. 7ins. diam.	by 5 4	46		
19	A Pedestal for the Vase of Borghese, in the antique style, with heads of Jupiter Ammon, Eagles and Festoons	3ft. 4ins. square	by 4 0	42		
20	A Candelabrum from Cardinal Passionei's Collection .. ..	..	..	4 0	35½	
21	Ditto, its Companion .. ..	..	..	4 0	11½	
22	A boy on a Dolphin by Baccio Bandinelli, extremely beautiful .. ..	..	..	2 7	15	
23	A busto of Marcus Brutus by Vallè at Rome ..	..	..	2 7	24	
24	A Square Pedestal, a copy from the famous Bronze Pedestal in the Medicis Gallery at Florence	2ft. zins.	by 5 0	95		
ANTIQUÉ BAS-RELIEFS IN MARBLE.						
25	The nine Muses with Apollo and Minerva being the front part of a sarcophagus ..	7ft. 6ins.	by 2 4	19		
26	Regulus leaving Rome to return to Carthage, his friends dissuading him and deploring his loss, very curious for its Bega or an ancient chariot drawn by two horses	2ft. zins.	by 1 10	18		
27	A bas-relief representing a combat, perfectly entire, and forming a panel of a proper size for the Tablet of a Chimney, very fine ..	2ft. 6ins.	by 1 3	25		
28	Fragment of a Bas-relief, being a part of a circular pedestal	1ft. 6ins.	by 2 1	7½		
29	Two figures in bas-relief representing a sacrifice	1ft. 6ins.	by 2 3	1½		
ANTIQUÉ URNS IN MARBLE.						
30	A Cenerario or Cenerary Urn, representing a soldier carried to the funeral pyle, by his Companions, Massime Collection and very fine	1ft. 7ins.	by 1 7	40		
31	A ditto, with heads of Jupiter Ammon, Festoons, etc., Inscribed to Caedici Fausti, etc.	1ft. 4ins.	by 1 8	9½		
32	A ditto, with Boys and Sphinxes inscribed Titus Claudius, etc., Massime Collection ..	1ft. 4ins.	by 1 8	9		
33	A ditto, with Griffins, etc. Ditto Collection	1ft. 5ins.	by 1 7	4½		
34	A ditto, with Gates of Tartarus, ditto, ditto	1ft. 6ins.	by 1 7	9		

VARIOUS ANTIQUITIES IN MARBLE.			High.		High.
			ft. in.	Cns.	ft. in. Gns.
35	A Griffin and Candelabrium from the collection of Cardinal Passionei and very fine . . . 3ft. oins. by	4	0	23	
36	A Pattera, with a figure and foliage border. . . diam.	1	1	2	
37	Fragment of a Trophy, very fine . . . 1ft. oins. by	1	5	5	
ANTIQUE VASES IN MARBLE.					
38	A vase representing the Labours of Hercules . . .	2	4	47	
39	Ditto, with heads of Jupiter Ammon and Goloss, from Massime Collection . . .	2	2½	23	
40	A ditto, with Eagles and Festoons and Heads of Jupiter A., same Collection . . .	2	3	23	
41	Ditto, ditto, in form of Cinerary Urn, with Candelabra and Festoons . . .	2	3	22	
ANTIQUE STATUES IN MARBLE.					
42	A Ceres with a Crown of barley ears and a cup in her hand . . .	2	7½	14	

End Fourth Day's Sale.

FIFTH DAY'S SALE. TUESDAY, MARCH 2, 1773.

PLASTER CASTS FROM THE ANTIQUE.			High.			High.
			ft. in.	£	s. d.	ft. in. £ s. d.
1	The Muse of the Capitol . . .	2	0	2	9 0	
2	The Flora Farnese . . .	2	0	2	12 0	
3	Papirius and his mother . . .	2	0	4	5 0	
4	A Muse . . .	2	0	2	12 0	
5	An Agrippina . . .	2	0	2	19 0	
6	Junio of the Capitol . . .	2	0	2	8 0	
7	Centaur Borghese . . .	2	0	2	9 0	
SITTING FIGURES, ETC.						
8	Agrippina Farnese . . .	1	10	3	14 0	
9	Sleeping Faune. Barbarini . . .	1	10	1	9 0	
10	A sitting Consul. Negroni . . .	1	10	4	14 0	
11	Niobe and one of her daughters . . .	1	0	1	2 0	
12	Jupiter Veruspi . . .	1	0	0	13 0	
13	One figure unknown . . .	1	0	0	19 0	
14	Ditto . . .	1	0	1	0 0	
15	Ditto . . .	1	0	1	0 0	
16	A vase of Albani, with 6 figures representing Bacchanalian Dances . . .	2	9	4	0 0	
17	A bas-relief of Mars and Venus . . .	1	6	11	6 0	
18	A side board Table of Egyptian Granite, remarkably beautiful . . . 5ft. 4½ins. by	2	11	14	14 0	
19	A busto of Marcus Aurelius when young . . .	2	6	9	19 0	
ANTIQUE URNS IN MARBLE.						
20	An Urn or Sarcophagus with marine figures in bas-relief . . . 4ft. 10ins. by	1	2	12	1 0	
21	A Cenerario or Cenerary Urn with heads of Jupiter Ammon. Festoons and Eagles inscribed 2 ofimas . . . 1ft. 3½ins. by	1	9	9	1 0	
22	A ditto, with Tripods, inscribed D. M. OEliae . . .	1	1	8	0 0	
23	Ditto, ditto, Bull's heads and festoons, inscribed Martino, etc. . .	1	2	6	0 0	
24	Ditto, ditto, with Candelabra and festoons from the Corsini Collection . . . 1 ft. 7ins. by	0	11	8	0 0	
25	Ditto, ditto, with Tripods, inscribed Nicephori . . .	1	4	6	0 0	
VARIOUS ANTIQUITIES IN MARBLE.						
26	A circular Altar or Pedestal with Bacchanalian Dance of 6 figures holding various instruments . . .	3	9	69	Gns.	
27	Bacchus in form of a Therme . . .	2	10½	4	14 0	
28	Two Tables of ancient Mosaick, dug up in Adrian's villa near Tivoli, from Cardinal Furietti's Collection and very fine . . .	3	10	125	Gns.	
ANTIQUE VASES IN MARBLE.						
29	A vase with festoons, fluted tops and Trusses . . .	1	10½	7	17 6	
30	A ditto fluted . . .	1	7	6	6 0	
31	Ditto, ditto, with vines twisted round it . . .	2	0	7	17 6	

FINIS.

43	A Ganymede with an Eagle and Cup of Grecian workmanship and very fine . . .	2	3	50	
44	A Consul in his robes holding a Roll or Volume, ditto . . .	2	7	50	
45	A muse with a lute . . .				
46	Another muse with a vol. or roll in hand and a fillet binding up her hair . . .	3	10		
47	Ditto, ditto . . .	4	0	38	
48	A Consul sitting holding a vol. or roll in his hand . . .	3	7½	35	
49	The Muse Erato finely draped, of Grecian workmanship and very beautiful . . .	6	1½	95	
50	A Flora, with a flower in one hand and her flowing drapery upheld by the other, in the Style and Taste of the Flora Farnese, of Grecian workmanship, from the Barberini Collection . . .	7	8	67	
51	The Empress Livia in the character of Juno in flowing robes, of Grecian workmanship, remarkably fine, from the Pope's Collection in the Vatican . . .	6	8½	210	

or 270 ?

32	Ditto, ditto, in form of a Cenerary Urn of Caius Marius . . .	1	11	24	Gns
33	Ditto, ditto, with heads of Jupiter Ammon, and Bulls heads and festoons in form of a Cenerary Urn . . .	2	3	25	Gns

BUSTOS.

34	Jupiter Ammon . . .	2	5	14	14 0
35	Mythidates with Laurel Crown of Grecian workmanship . . .	2	4	9	9 0
36	The Emperor Adrian . . .	2	7½	9	19 0

ANTIQUE STATUES IN MARBLE.

37	A Diana with Dog and Quiver . . .	3	8½	24	1 0
38	An Æsculapius with Rod and Serpent . . .	3	8½	94	13 0
39	Another with ditto . . .	3	4	23	19 0
40	A Faun holding a pipe, very beautiful . . .	3	7	27	16 0
41	A Flora holding a garland with flowing drapery, very beautiful . . .	3	8	50	0 0
42	Another Flora with a Crown of flowers, very beautiful . . .	3	0	36	15 0
43	A Morpheus asleep on a Lion's Skin with popies in his hand, of Grecian workmanship and very fine . . .	4	0	69	6 0
44	The Muse Euterpe holding her Mask and Flutes . . .	4	0	42	0 0
45	A Minerva in Armour of Grecian workmanship and very fine . . .	5	1½	85	0 0
46	A Bacchanal in a Dancing attitude with fine flowing drapery and a thyrsus in the Hand, of Grecian workmanship and remarkably beautiful . . .	5	6½	155	0 0
47	An Apollo with bow and arrow . . .	5	4½	46	0 0
48	A Faun with a wreath of Ivy round his head holding a child of Grecian workmanship . . .	4	7½	65	0 0
49	A Venus holding a shell, of Grecian workmanship and remarkably fine, from the Barberini Collection . . .	6	5½	110	0 0
50	Ditto, its Companion from ditto Collection . . .	6	4½	100	0 0
51	The Consul Scipio with his Consular robes and a Volume or roll in his hand, in the action of speaking in the Senate House, of Grecian workmanship and exquisitely fine . . .	7	9	235	0 0
52	Sylenus holding a bunch of grapes in one hand and a cup in the other, with his Cymbals hung on the trunk of a tree, of Grecian workmanship and exquisitely fine . . .	5	5	200	0 0
53	The Emperor Augustus in his Consular Robes in the act of speaking in the Senate, remarkably fine, of Grecian workmanship, from the Pope's Collection in the Vatican . . .	7	1	270	0 0

THE SECOND ADAM SALE OF 1818.

SALE LIST OF ROBERT ADAM'S LIBRARY, PICTURES, AND ANTIQUES,
CASTS, ETC.

MAY 20 TO 22, 1818.

Note.

ROBERT ADAM died March 3, 1792, in Albemarle Street, W.

JOHN ADAM died June 25, 1792, in Edinburgh.

JAMES ADAM died October 20, 1794, in Albemarle Street.

WILLIAM ADAM died January (?), 1822, aged 84, in Welbeck Street.

ELIZABETH and MARGARET ADAM, perhaps in 1818.

ROBERT ADAM'S effects were left to these two unmarried sisters, James and William being executors.

JAMES ADAM divided his effects by will between William and the two sisters in equal thirds, William being sole executor.

WILLIAM ADAM leaves everything to his niece, Susannah Clerk, who was residing with him, "which I am afraid will produce little or nothing," and no administration was taken until 1844.

The Sale List of Robert Adam's Library is headed as follows, and I have selected from it the more interesting lots, preserving the original order and numbers. The prices in the left-hand margins are transcribed from the original at Christie's by kind permission. Sir John Soane was a purchaser to a considerable extent, as it appears from an entry kindly communicated to me by the late W. L. Spiers, F.S.A.: "1818 May 26. Paid Mr Christie for sundries bought at Mr. Adam's sale. £263. 14. 0." I have given in the margin Soane's name where marked in the catalogue against particular lots. He had had a private view on Monday, March 23, accompanied by Wm. Adam and Miss Clark. A week later he called again on Mr. Adam and met there Dance, Nash, Cockerell and son, "a pert youth I remember the lecture business." On the three days of the sale, May 20, 21, 22, he seems to have been present, and his purchases were, £95. 2. 6., £86. 15. 6 grouped as books, and £71. 16. 0 on the third day noted as casts and marbles, as this amounts to £253. 14. 0. £10 in the final account must have been for some other items.

A CATALOGUE OF A VALUABLE LIBRARY.
consisting of PRINTED BOOKS OF ARCHITECTURE,
BOOKS OF ANTIQUITY.
ENGRAVINGS, ETCHINGS,
DRAWINGS BY OLD AND MODERN MASTERS.
NUMEROUS ARCHITECTURAL DRAWINGS AND LANDSCAPES.
in Portfolios and framed and glazed.
A FEW ITALIAN AND OTHER PICTURES.
The property of the late
ROBERT ADAM, ESQ. F.R.S. AND F.S.A.
ARCHITECT TO HIS MAJESTY.
which will be sold by auction
by MR. CHRISTIE
at his GREAT ROOM, Pall Mall,
on WEDNESDAY, MAY 20, 1818, and
following day, punctually AT ONE O'CLOCK.

The first day's sale amounted to £411 18s. 0d. and the second to £385 10s. 6d., making £797 8s. 6d. in all.

£ s. d.	Lots.	LOOSE PRINTS.	£ s. d.	Lots.	
2 13 0	(1)	A large parcel of English Topography and Aqua Tinted views, etc.	2 9 0	(27)	Sixty of facades, altars, friezes, and architectural by Le Pautre
1 8 0	(2)	A ditto of Gothic architecture and antiquities.	0 11 0	(28 50)	Rembrant.
	(3)	Twenty-six after Clerisseau and various.	9 15 0	(66)	Thirty-one Caneletti's Etchings and the title, and Marieskis, Views bound.
0 16 0	(4)	A parcel, historical and various.	18 7 6	(74)	Boydell's ⁴ collection of prints engraved after the most capital pictures in England, 2 vols. half bound in one, russia back, fine impressions.
1 13 0	(5)	Lord Mansfield, ¹ ditto by Bartolozzi. Proof, and Lord Thurlow, ditto.	7 0 0	(75)	A volume containing upwards of 170 prints, heads by Houbraken, and Vertue, for the History of England, etchings by A. Kaufmann, ⁵ French prints and various lettered, miscellaneous prints.
0 18 0	(6)	Lord Mansfield by Martin, Lord Romney ² by Finlayson, 2 mezzo tints, Mr. Fox by Jones, 2 ditto, Lord John Townsend, by ditto ditto, Mr. Pitt by Gilray, Sir Robert Curtis by Caldwell.	2 15 0	(76)	A scrap book containing 143 French prints.
1 0 0	(13)	Thirty-five trophies of arms by De Jode, &c.	(No bid)	(77)	Elevations of churches, public buildings in Paris, Vases and ornaments, prints from Amiconi, etc., lettered "French Prints."
	(17)	10 woodcuts. A Durer, a Tournament L. Cranack, and one by Hans Sebald Behan.	1 0 0	(78)	A scrap book with 180 by Della Bella, etc.
4 0 0	(18)	A Mantegna. 2 triumphs ³ 1 from L. Penni, by Mantuano, and 1 other.		(79)	A volume bound in Vellum containing 405 engravings of Egyptian and Roman Antiquities, Architecture, friezes, chasings, etc.
0 8 6	(19)	6 Salvator Rosa's large etchings.			
0 17 0	(25)	The Mazarin Palace at Rome by Silvestre, construction of the Louvre Le Clerc, foreign topography by Hollar, Callot, Della Bella, &c.			
0 18 0	(26)	95 by Perelle.			

* The reader who is specially interested in books is referred to the Author's Paper read before the Bibliographical Society, June 15, 1917 (Reprinted from their Transactions, 100 copies, 1919.) In this Paper the books are identified and described.

- | £ | s. | d. | Lots. | £ | s. | d. | Lots |
|---|----|----|-------|---|----|----|------|
|---|----|----|-------|---|----|----|------|
- 43 0 0 (80) Bartolozzi,* Etchings from Guercino half bound.
 2 2 0 (81) Piranesi raccolta di alcuni disegni di Guercino engraved by Bartolozzi.
 1 17 0 (82) A volume of engravings of Landscapes by Bartolozzi and Wagner.
- LIST OF BOOKS.*
- 1 12 0 (1) Halfpenny's Modern Builders Assistant stitched, *Semples* Treatise on Building in Water, ditto Dublin, 1776. *Price's* British Carpenter. 1735
 0 7 6 (2) Le Clerc, *Traité de Geometrie*, Paris, 1744. *Traité des Spalme, Builders Dictionary*, 2 Vol., 1734. *Architettura di Vitruvio* Ridotta in Compendio da Perrault, Ven., 1747.
 0 18 0 (3) New display of the *Beauties of England*, 2 v., plates, 1776. *Builders Dictionary*, 2 v.
 0 6 6 (4) Transactions Society for the Encouragement of Art and Manufactures for 1783-5 6 9, 1790 91, boards. Waters on Barges, Blanchard's shorthand, Essays on Agriculture. (Probably the book by James Adam).
 2 2 0 (8) *Rogue's* Map of London and Index. Drury and Andrews' Map of Herts and Chapman's Essex.
 0 16 0 (9) Richardson's⁵ Five Orders of Architecture, boards, 1787.
 0 8 0 (10) Richardson's chimney pieces. 6 Nos. R's ceilings, 1 No. Middleton's Architects' Library, 2 Nos. coloured.
 2 8 0 (11) Richardson's Iconology. 4 v. Board. 1779.
 1 3 0 (12) *Pergolesi*¹⁹ ornamental designs. Nos. 1-13.
 0 10 0 (13) L. F. de Rossi Vasi Diversi, etc.
 0 10 0 (14) L. F. de Rossi Raccolta di Vasi Diversi e di Varie Targhe. 1713?
 2 2 0 (15) Vases, etc. Inventé et dessiné par M. de St. G. . . . a Collection of Designs for Vases, Furniture, and architecture, half bound russa back.
 0 10 0 (16) Nouveaux Lambris de Galeries par le Roux. Kents designs by Vardy.¹¹
 0 17 0 (17) Retables d'Autels, Trophées d'Armes, et Vases par le Pautre. Disegni di Paganelli. *Quinque sensuum descriptio* a Clein, and Designs by Giancarli; bound together.
 0 16 0 (18) Oeuvre de la Diversité les Terms dont on use en Architecture par Maistre Hugues Sambin, Lyon, 1572, rare. Architecture d'Autels par Barlet, bound together. Nouvelles Cheminees a Paneaux de Glace.
 0 10 0 (19) *L'Architettura di Vitruvio*, Ven., 1641. Delli Cinque Ordini di Architettura di A Palladio, Ven., 1746. Plan du Labirinte de Versailles
 0 16 0 (20) Vitruvii Polihonis de Architectura, Ven., 1567.
 1 8 0 (21) Vitruvii Architectura, Armst. apud. L. Elz. 1649.
 0 11 0 (22) Architecture de Vitruve par Claude Perrault, first edition with the Autograph of David Hume, Paris, 1763.
 1 6 0 (23) Architecture de Palladio par J. Leoni;¹⁴ 2 v. in 1, with the portrait by Picart, a la Haye, 1726.
 0 12 0 (24) Fabbrie Antiche disegnate da A. Palladio, edited by the Earl of Burlington, russa, London, 1730.
 2 2 0 (25) Architectura di Seb Serlio with woodcuts. Venetia, 1584, the earliest edition of Serlio, very scarce, and in good condition.
 (Soane) 39 18 0 (26) A volume of original Architectural Designs in bistre by Georgio Vasari.
 (Soane) 5 18 0 (27) Architectura Civilis, a volume containing measurements and sections of celebrated Ancient Edifices by a Florentine Architect.
 1 11 6 (28) Vari frammenti d'architectura, a collection of designs of cornices, etc., in Indian ink bound.
 (Soane) 3 3 0 (29) *Traité d'Architecture* par Sim Gribelin 1699 in 2 vols., an original MS.
 (Soane) 1 5 0 (30) A volume containing original Designs, Pen drawings of sections of Mills, bound in old Italian red leather.
 2 0 0 (31) *Utilissimo trattato dell'Acque Corrente* dal Cav. C. Fontana, a MS. treatise upon Hydraulics, illustrated with many designs in Indian ink, bound in old Italian red leather.
- 3 3 0 (32) A volume of original designs for a theatre by Fontana bound in old Italian red leather.
 21 10 6 (33) I setti Libri dell'Architettura di Giovanni Batista Montani, the designs executed in pen and bistre with the portrait of Montani in chalks, bound in vellum in 3 vols.
 0 11 0 (34) Bianchini del Palazzo de' Cesari, Verona, 1738.
 1 15 0 (35) A. Putei. *Perspectiva Pictorum et Architectorum*, 2 v., Romæ, 1693.
 1 13 0 (36) Kirby's¹⁵ *Perspective of Architecture*, 2 v., fine copy, London, 1761.
 1 17 0 (37) Jo Bernhard Fisschers (Von Erlachen) *entwurf einer historischen Architectur*, Leipzig, 1725.
 1 3 0 (38) Swan's Designs in Architecture, 2 v. in 1, London, 1757. Gibb's¹⁸ Radcliffe Library
 (with 39) (39) Gibb's Book of Architecture, 2nd Edit., London, 1739. Gibb's rules for drawing the several parts of Architecture, 3rd Edit., 1753.
 0 16 0 (40) Ware's¹⁷ *Architecture*, Calf, London, 1767.
 1 2 0 (41) Inigo Jones Designs, edited by Kent, containing the 1st part, London, 1727.
 2 9 0 (42) The Designs of Inigo Jones by W. Kent, 2 vols. in 1, fine copy, calf, London, 1770.
 (J. Anson) 1 18 0 (43) Paine's Plans, Elevations and Sections, part 1 and part 2, half bound, London, 1767.¹²
 0 9 6 (44) Campbell's *Vitruvius Britannicus*, 3 vols. bound in 1, London, 1731. Woolf and Gandon's continuation of ditto, 2 v., London, 1767.
 0 14 0 (45) Plans, etc., of Chimney pieces and ceilings at Houghton in Norfolk, half bound, London, 1760.
 2 6 0 (46) Sir William Chambers's Civil Architecture, London, 1759. Sir William Chambers's Chinese Buildings, Dresses, etc., London, 1757.
 1 3 0 (47) Soane's Plans, Elevations, and Sections of Buildings, boards, London, 1788. Brettingham's Plans of Holkham House, boards, London, 1761.¹³
 4 0 0 (48) Nic. Zabaglia *Contignationes ac Pontes*, Romæ, 1743.
 (G. Wyatt) (with 50) (49) Perronet,²⁰ *Description des projets de la Construction des Ponts*, calf, neat, Paris, 1788.
 5 18 0 (50) Plans du Pont de Neuilly, etc., boards.
 3 7 6 (51) *Recueil d'Architecture* par Neuffoye, vol. 4, 5, 6, in one. *Desgodetz Antiquités*.²¹
 1 13 0 (52) Studio d'Architettura Civile da Rossi, 3 v. in 2, Roma, 1702.
 1 11 6 (53) *Architettura Civile* da Rossi, 3 v., Roma, 1702.
 (Soane) 1 3 0 (54) Ruggieri Studio d'Architettura Civile, 3 v., boards.
 (55) Scamozzi²² Il Forestiore instrutto dell'Architettura della Città di Vincenza, boards, Vincenza, 1761. Targhe dei Pontifici, etc.
 3 0 0 (56) Fuochi d'Artificio da Specchi Parocel. Ciampini, Monumenta
 1 10 0 (57) *Palazzi di Roma* da Pietro Ferrerio, Roma, 1726.
 (Soane) 2 2 0 (58) Loggie di Raffaello nel Vaticano.
 5 0 0 (59) *Designe del Reale Palazzo di Caserta*.²³ Presentation copy from the King of the Two Sicilies to Monsieur de Cailliac, Director of the French Academy at Rome.
 2 15 0 (60) *Templum Vaticanum*, a Fontana, Romæ, 1694.
 0 10 6 (61) *Illyncum, Sacrum* a D. Farlato, 2 v., boards, Venet, 1751.
 3 3 0 (62) *L'Augusta Ducale Basilica di San Marco*, russa, gilt leaves, stained, Ven. 1761.
- PICTURES.
- 1 1 0 (4) Wyck. An army crossing a Ford.
 (Adams) 2 0 0 (5) A. Kaufman. An Allegory in Chiaro-scuro, and an upright landscape with figures.
 (Wyatt) 2 17 0 (7) Poussin. An Italian landscape, harbour scene. Bartolomeo and 1 other
 3 17 0 (9) Poussin. Murder of the Innocents.
 (10 and 13) bought in £1 0 0, and £1 10 0.
 2 10 0 (11) Claude. An Italian landscape.
 4 16 0 (12) S. Rosa. A storm and shipwreck.
 2 5 0 (18) S. Rosa. A rocky landscape.
 1 5 0 (19) Canaletti the younger. A view in Venice.

£ s. d.	Lots.	£ s. d.	Lots.
1 11 6	(23) <i>A Veronese.</i> Cleopatra, small, on marble.	Passed.	(36) <i>L. Carracci.</i> Christ healing the Blind.
3 3 0	(26) <i>Carracci.</i> St. Francis.	5 0 0	(37) <i>Gainsborough.</i> A Landscape.
2 0 0	(27) <i>P. Veronese.</i> St. Simeon Stylites.	—	(38) <i>N. Poussin.</i> Adoration of the Magi.
3 17 0	(28) <i>Wilson.</i> A lake scene and figures, moon and firelight.	21 0 0	(39) <i>G. Poussin.</i> A grand landscape, the figures by N. Poussin.
30 8 0	(29-35) Several Italian landscapes. (About 4 guineas each.)	411 18 0	

End of First Day's Sale.

SECOND DAY'S SALE. THURSDAY, MAY 21, 1818.

Punctually at one o'clock.

£ s. d.	Lots.	LOOSE DRAWINGS.	£ s. d.	Lots.
0 17 0	(1) 27 landscapes Various.		0 16 0	(78) Pausanias Xylandri, Hanoviae, 1613.
1 13 0	(2) 14 Callot Cantagallina, etc., etc.		2 1 0	(79) Athenaeus Casauboni vellum, Lugd, 1612.
1 1 0	(17) Fine large Castiglione.		3 9 0	(80) <i>Caylus</i> ²⁷ Recueil d'Antiquités, Calv, 5 v., Paris, 1752.
0 16 0	(18) Six views of Rome and Pisa. Indian Ink and bistre and 1 Sandby.		0 13 0	(81) Iconologia, di Ripa. Siena, 1613. Rosini. Antiquitates Romanae.
1 9 0	(21) 5 in bistre.		0 12 0	(82) Baccius, de Thermis. Venet. 1571. Rosini. Romanorum Antiquitatem Corpus, etc. Tra J. 1701.
(Soane)			0 12 0	(83) Nardini. Roma Antica, Roma. 1666. Alberti. Descrizione di Tutta Italia, Vinegia, 1551.
2 7 0	(22) Two Landscapes Rembrant.		0 13 0	(84) Ficoroni. Le Vestigia e Rarità di Roma. Roma, 1744.
0 17 0	(23) Twenty Academy studies, chiefly on blue paper.		0 15 0	(85) Antiquità di Roma dell'abate Ridolfino, Venuti, calf, neat, Roma, 1763.
1 8 0	(24) Eight Academy studies, figures, and 1 from an antique statue in red chalk.		0 10 6	(88) Historia Venetiana, di P. Paruta, Ven. 1703. La Chiesa Ducale di S. Marco, 4 vol. in 1, Ven. 1753.
3 3 0	(25) Thirty-five highly finished in chalks from antique statues.		2 0 0	(92) Varia M. Ricci. Experimenta, half bound, Venet. 1730.
2 2 0	(26) Twenty drawings of Architectural ornaments in Roman chalk.		7 10 0	(93) Disegni di Tiepolo. Varie Pitture a Fresco, Ven. 1760. Disegni di Gabbiani, bound together.
2 0 0	(27) Twenty-one ditto.		1 16 0	(94) Livre de diverses Grottesques par Simon Vouet. Paris. Bossi. Suite de Vases.
1 7 0	(28) Eight Designs for Tombs. Pietro da Cortona, Views of St. Peters, the Arch of Severus by Mr. R. Adam, Piranesi, Clerisseau, etc.		4 0 0	(95) Tiziano. Habiti Antichi et moderni. Ven. 1590.
(Soane)			0 19 0	(96) Vita di Benvenuto Cellini, in Colonia.
1 3 0	(29) 32 Landscapes by L'Alma, and architectural Studies various.		3 7 0	(97) Ridolphi, le Maraviglie dell'Arte, 2 vol., Venet. 1648.
(Soane)			5 5 0	(98) <i>Walpoles Anecdotes of Painting</i> , 3 vols., Div engravers, printed at Strawberry Hill, stitched. 1762. ²⁸
1 11 0	(30-32) 22 landscapes by L'Alma, etc.		1 16 0	(100) Martyn and Lettice. Antiquities of Herculaneum, 2 vol., boards. Italian Costumi, 4 etchings. Ribart. l'Elephant triumpfal, sewed: Sundry prints from Hamilton's Etruscan Antiquities.
(Soane)			1 15 0	(101) <i>Clerisseau</i> ²⁹ Antiquities of France, half bound, russia back, Paris, 1778.
—	(34) 5 large of Italian Villas, etc.		1 1 0	(102) Torelli. Saraynae de origine ac Amplitudini Civitatis Veronae, rare. Veronae 1590. Antichità di Rimino, boards, Ven. 1741.
1 11 0	(35) one by R. Adam, and 3 large by L'Alma.		1 10 0	(103) Antiquità di Verona da Gio Caroto, Verona, 1764. A book with engraved Elevations of Churches. Mitelli. Freggi dell'Architettura.
(Soane)			2 12 6	(104) Pitture del Salone Imperiale del Palazzo di Firenze da Zocchi. Firenze, 1751.
3 15 0	(40) Seventeen beautiful, finished studies of Antiquities in the manner of Panini, and Clerisseau, by Mr. R. Adam, in bistre and tinted.		1 10 0	(105) Major's Ruins of Paestum, half bound, London, 1768.
3 4 0	(41) Seventeen ditto.		0 15 0	(106) Castell' Villas of the Ancients, London, 1728.
2 10 0	(42) Fifteen by Mr. R. Adam and Pecheux.		(Soane)	
4 5 0	(43) Eleven tinted and 2 large in bistre. R. Adam.		2 16 0	(107) Ciampini. Vetera Monumenta, 3 vols., Romae, 1747.
—	(44-49) Inclusive also bought by Soane.		1 11 0	(108) Causi Museum Romanum, 2 vols., Romae, 1746.
2 7 0	(51) Two in Indian Ink Panini and 12 tinted, etc. R. Adam.		4 1 0	(115) Winckelmann. Monumenti Antichi Inediti, 2 vols., half bound, Roma, 1767. ³⁰
15 0 0	(53) A scrap book, containing 160 sketches and drawings of places and views in Italy taken on the spot by various hands. ³¹		1 11 6	(116) <i>Passerii.</i> Pitturae Etruscorum in Vasculis, 2 vols., half bound, Romae, 1767. ³¹
31 10 0	(54) A volume, 218 drawings of vases, ornaments from the antique at Rome, from the Villa Pamphili; sketches of invention; figures, and bas-reliefs.		1 8 0	(117) Bartholi. Picturae Antiquae Cryptorum Romanorum et Sepulcri Nasonum. Half bound, Romae, 1750.
11 10 0	(55) A scrap book, 38 drawings by R. A. subjects of original invention, copies from pictures and drawings and topographical, in Indian ink and tinted.		1 6 0	(118) Another same.
(Soane)			(Soane)	
1 5 0	(56) A book in rough calf, containing 41 outlines from the ornament of the Louvre and various.		1 17 0	(119) Jac de Rubacis. Insignium Romae Templorum prospectus, Romae, 1684.
—	(57-73) Original Invention of Landscape by Mr. R. Adam.			
—	(74-88) Drawings by Mr. Adam framed and glazed.			
BOOKS.				
0 5 0	(63) General.			
5 0 0	(70) <i>Malton's</i> ³² Picturesque tour through London and Westminster.			
2 19 0	(71) Angus Views. 7 nos. Birch's Delices de la Grande Bretagne 12 nos.			
0 12 0	(73) <i>Gilpin.</i> Scotch Tour.			
0 18 0	(74) <i>Pennant's.</i> Tour in Scotland in 1769. Warrington 1774.			
0 7 0	(77) Stabo Xylandri. 1587			

- £ s. d. Lots
 2 2 0 (120) Falda. Vedute di Roma. 1665. Fontana di Roma, bound in vellum, F. di Rossi. 1700.³² (Soane)
 3 13 6 (121) Vasi, Magnificenza di Roma, 6 vol., half bound, (Hakewell) Roma, 1747.
 1 4 0 (122) Bellori Veteres Arcus Augustorum, bound in vellum, Roma, 1695.
 1 4 0 (124) Veteres Arcus Augustorum Bellori, etc., Calf, (Soane) Rome, 1690.
 1 10 0 (125) Bartoli. La Colonna Trajana, Roma, 1714.
 2 0 0 (126) Bartoli. La Colonna Antonina, Roma, 1714.
 10 10 0 (127) Piranesi. Vedute di Roma, 2 vols.
 2 5 0 (128) Raccolte di Varie Vedute di Roma da Piranesi ed altri, boards, Roma, 1752.
 7 5 0 (129) Piranesi. Le Magnificenze di Roma, 2 vols., Roma, 1751.
 5 0 0 (130) " Della Magnificenza ed Architettura die Romani, boards.
 1 13 0 (131) " Il lago Albano, boards.
 13 13 0 (132) " Le Antichità Romane, 4 vol., Roma, 1756.
 5 0 0 (133) " Antichità d'Albano, boards, 2 Vols.
 3 7 0 (134) " Diverse Maniere d'Adornare Cammini.
 6 8 0 (135) " *Campus Martius dedication copy to Mr. Robert Adam*, singularly fine impressions, red morocco, elegant.
 1 18 0 (136) L'Arco di Trajano in Benevento. Museo (Soane) Capitolino, Vol. 3, boards.
 0 18 0 (137) Dalton's Views of Greece, half bound.
 4 0 0 (138) *Le Roy*.³⁴ Les Ruines des Plus Beaux Monumens de la Grèce, red morocco, gilt leaves, elegant, (Soane) Paris, 1758.
 3 17 0 (139) *Antiquities of Athens*, by Stuart and Revett, Vol. 1, red morocco, London, 1762. This superb copy was presented to Mr. Adam by the author.
 3 0 0 (140) Stuart's Athens, Vol. 1, boards. (Soane)
 4 4 0 (141) Wood. Palmyra, half bound, London, 1753.
 3 18 0 (142) Dawkins and Wood. Ruins of Baalbec, half bound, London, 1757.
 (144) Montfaucon. L'Antiquité expliquée, 5 Vols. and the Supplement, bound in 1.
 1 11 0 (145) Bartoli. Antiche Lucerne, Romae, 1691, and Anticæ Sepulchre, 1727.
 0 16 0 (146) De Rubaeis. Romanæ Magnitudinis Monumenta, Romae, 1699, and another copy.
 1 17 0 (148) De Rubaeis. Romae Templorum Projectis, 1684. (Soane)
 3 3 0 (149) Villalpandus in Ezechielem, 3 Vols., 1596. (Soane)
 1 5 0 (150) Antiquities des Romains à la Haye, 1756.
 1 2 0 (151) Tempio di Trajana. Bonanni Templum Vaticanum,³⁵ Romae, 1666.
 1 10 0 (152) Henley's Montfaucon, 1691. (Towneley)
 20 10 0 (153) A scrap book containing a collection of vases, friezes, etc., by De Passe and others.
 4 4 0 (154) Androvetius de Cerveau. Ornemens Caratt diversi. Grotteschi Varii. Saly's Vases.
 1 10 0 (155) Arcus Trajani, and Saly's Vases, bound together. Bonanni Templum Vaticanum Romae, 1715.
 1 13 0 (156) Museum Cortonense, Romae, 1750. Labaco Architettura. Alberti Architettura, no title.
 1 14 0 (157) Teatro delle Fabbriche di Venezia, 4 vols., (Soane) Raccolta Paesetti in rame, Ven. 1750.
 0 10 0 (158) Palladio. 1 quattro libri d'architettura, Venet. 1581. *Serlio* Architettura, Venet.
 2 12 0 (159) Bosse. Traité de l'Architecture Antique. Francine Architettura, Montano, Architettura, Grotteschi diversi.
 1 2 0 (160) Plinie's Natural History, 2 vol. in 1, 1601. Plinie's Secundus, 1615.

£385 10 6 2nd Day's Sale.

£411 18 0 1st " "

£797 8 6

End of Second Day's Sale

MISS. note in ink added on front page of Catalogue.

There are about 30 architectural books which have been accidentally omitted in this catalogue which will be sold at the Sale, and added in a new catalogue to be out immediately.

The sale of the prints and books was followed by that of the antiques, the list being headed as follows:

A Catalogue of a valuable collection of ANTIQUE SCULPTURE of GREEK AND ROMAN WORKMANSHIP . . . as also ARCHITECTURAL SPECIMENS AND FRAGMENTS from celebrated remains in Italy.

CINQUE-CENTO CARVINGS and original compositions in Terracotta with casts from the same.

Which were procured at great expense by that distinguished architect.

R. ADAM, ESQ. F.R.S. AND F.A.S. of London and Edinburgh. Architect to his Majesty. which will be sold by auction by Mr. Christie

in a temporary Saloon. in the timber yard of Mr. Forest near Westminster Bridge on the Surrey Side.

ON FRIDAY, MAY, 22ND, 1818, punctually at one o'clock.

- £ s. d. L.^{ts}.
 18 10 0 (1) 22 Tablets, terms and parts of chimney pieces from original designs of Mr. Adam, including a piece of foliage by Caracchi.⁴⁶
 18 10 0 (2) 30 ditto.
 (3) 10 tablets and parts of friezes modelled by Burns, etc.
 12 9 0 (4) 13 ditto by Adam, Rose⁴⁷ and Burns.
 16 15 0 (5) 2 semicircular, 4 oval medallions by Bacon and Collins, and 1 small circular from the antique.
 (6) 6 Terra Cotta Medallions of boys modelled by Locatelli⁴⁸ at Rome. 2 ditto in plaster and 7 others of figures, small, from the antique, and modern.
 15 10 0 (7) 24 tablets and medallions in Terracotta and plaster by Bacon⁴⁹ and Collins.⁴⁸
 (8) 17 ditto by Ditto, friezes, etc.
 (9) 9 plaster figures, chiefly from the antique. Bust of the Venus, sleeping faun, Melpomene, Ganymede, etc.
 9 9 0 (10) Bust of Mr. R. Adam, in plaster by Hokins. Pedestal for a Candelabrum, etc. 39 small pieces friezes, tablets and mouldings.
 (11) Bacchus and Ariadne by Collins, etc.
 (12) A composition of Cupids by Fiamingo, the original model and plaster cast, and one alto relief of Bacchanals by Locatelli at Rome
 (13) Figures sacrificing, a bas-relief in 3 parts, designed by A. Zucchi and modelled by Ceracchi.
 (14) A Two Handled Vase of very elegant shape, surrounded by figures in relief, and a pair of vases without handles, designed by Mr. Adam. (Others similar)
 (15) A pair of oval medallions by Bacon, a pair by Collins, and one large circular by Ceracchi.
 (15)* A vase of elegant shape from a design by Mr. Adam, Apollo and the Muses, bas relief, 2 other bas reliefs, and 4 medallions by Collins.
 (16) A Keystone of T.C. with Consular figure by Breton, from the antique, Cupid by Collins, etc.
 (23) Four casts of figures from the temple of Antoninus and Faustina, Concord, Jupiter Tonans, and 2 circular medallions, 26 in all

ARCHITECTURAL, ETC.

SPECIMENS MOULDED FROM THE ANTIQUE.

- 2 13 0 (27) 10 casts from capitals, cornices, paterae, etc. from the antique.
 4 4 0 (32) A frieze from the Temple of Antoninus and Faustina. 2 fine fragments of cornices and one square panel of honeysuckle.
 3 18 0 (33) 5 fine fragments of cornices and panels. (Soane)

£ s. d.	Lots.
2 17 0	(34) 3 specimens of the base and cornice of the Trajan Column, and six other fragments.
0 10 6	(35) Two complete pilasters of Cinque-Cento design, each in four pieces.
0 12 0	(37) 12 Narrow pilasters of Antique and Cinque-Cento design.
0 18 0	(38-39) 2 lots of nine ditto.
0 10 6	(40) 12 ditto.
(Soane)	
0 6 0	(41) 13, very narrow ditto.
(Soane)	

ANCIENT CARVINGS IN WOOD.

1 1 0	() Four alto reliefs carving in wood of very fine and curious Cinque-Cento workmanship, viz., Moses striking the Rock, and the Brazen Serpent, a pair, and David, and Goliath, a pair.
	(45) 36 on gilt grounds, death of Julius Caesar, a triumph.
3 1 0	(53) A pair of subjects of marine deities, very elegant and fine.

TERRA COTTA.

11 11 0	(54) A pair of Circular Medallions, alto relief sacrificial subjects and a pair of ditto small from the antique.
3 0 0	(57) The departure of Trajan (from the Arch of Constantine), and Morning and Evening, a pair circles.
2 15 0	(60) Three Priam at the feet of Achilles, and a marriage from the Arch of Constantine, and one from the Gardens of the Villa Medicis.
2 0 0	(61) Four others Mutius Scaevola. Regulus, and two others from the same.
1 13 0	(70) A Corinthian capital from the Temple of Jupiter Tonans in Terra-cotta.
3 3 0	(71) A very fine model in wood from the capital of a column in the Temple of Minerva Polias at Athens.
1 0 0	(74) Model from the Monument of General Wolfe in Westminster Abbey and two bas-reliefs. ⁴¹
1 11 0	(75) Bacchanalian subject from the Garden of the Villa Borghese, and 1 from the Villa Montalto. (Bagnaia?)
4 4 0	(76) A libation on the approach to the Temple of Ceres, and one other in two parts, from a pedestal of early Greek sculpture.
(Soane)	
3 0 0	(77) One from finest Grecian Sculpture and a bacchanalian subject.
2 2 0	(78) A very fine large cast from Alcibiades dog, ⁴² and a lion's head.
1 0 0	(79) A set of 4 vases designed by Mr. R. Adam.
1 1 0	(80) Three elegant small alabaster vases of different shapes.
(Soane)	
24 3 0	(81) A marble altar ornamented with festoons, 4ft. 2in. high by 3ft. 4in. square.
27 6 0	(82) and Companion
42 0 0	(83) A capital circular ditto with candelabra and festoons in relief and richly ornamented panels 3ft. 6in. high.
0 10 0	(84) Four oblong square reliefs of iron and 1 oval ditto.
2 2 0	(85) A semicircular scalloped slab, inlaid with studio marbles, and a painting on marble, perished.
8 0 0	(86) A pair of Verd Antique Slabs, 42 by 20.
4 4 0	(87) Volute of an Ionic pilaster cup, an antique console, 2 very rich, and 2 other fragments.
(Soane)	

ANTIQUE.

£ s. d.	Lots.
3 0 0	(88) A Composite Capital for a pilaster, the foliage pierced to receive ornaments of bronze or other metal, and 3 fragments of an antique frieze, very fine.
(Soane)	
3 3 0	(89) Fragment of a frieze of bold and fine sculpture
4 18 0	(90) A Corinthian pilaster capital and a Roman capital of an Ionic Column.
(9½)	(91) A pair of very fine Composite capitals of Columns.
2 2 0	(92) Part of a capital in Egyptian taste, very curious.
(Soane)	
3 3 0	(94) Figure of a Muse mutilated and a small cinerary urn and cover.
(Soane)	
1 1 0	(95) A cinerary urn, and cover with ram's head, festoons and inscription.
10 15 0	(96) A cylindrical Cinerary urn and cover with festoons and one with masks and vines.
(Soane)	
16 5 0	(97) A larger marble vase and cover surrounded with figures in bas-reliefs, Labours of Hercules.
(In Soane)	
2 2 0	(99) A Votive small foot in bronze, the ornament of the sandal of very rich and elegant design.
(Westmacott)	
3 5 0	(100) A beautiful profericulum of bronze of elegant shape, with a bas-relief of exquisite Cinque-Cento workmanship, damaged.
(Hume)	
1 10 0	(101) A small eagle in bronze with relief, and a circular paterae of Cinque-Cento workmanship.
(Soane)	

TERRA COTTA.

43 0 0	(102-110) Figures about 4ft. oin. high.
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MARBLE.

3 0 0	(111) Small figure of Ceres. (2ft. 5in.)
10 8 0	(112-4) Two Muses and Æsculapius. (2ft. 3in.), (2ft. 10in.) and (3ft. 1in.).
10 10 0	(115) Front of an antique Sarcophagus with a group of many figures representing the Rape of Proserpine. 7ft. long.
(Soane)	
4 4 0	(116) A beautiful figure of Cupid sleeping on the lion's skin, antique (apparently reserve figure £10 10s. od.).
(In the Soane)	
13 10 0	(123) An antique well, surrounded by 6 Bacchanalian figures in relief, mounted as an altar, with marble cap and plinth.

CASTS.

2 5 0	(124) A pair of plaster figures, a senator and a vestal, about 3ft. 10in. high.
1 3 0	(125) A cast from the Apollo of the Capitol.
1 1 0	(128) Minerva, Flora, Antinous.
1 1 0	(129) Large Colossal ditto of Juno with emblems of Ceres.

294 7 0

SUMMARY.

£294	7 0 ..	3rd Day's Sale
£385	10 6 ..	2nd " "
£411	18 0 ..	1st " "
£1,091	15 6 ..	TOTAL.

End of the 3rd Day's Sale.

FINIS.

THIRD AND FINAL ADAM SALE.

JULY 9, 1821.

A Catalogue
of
The Effects of
Robert Adam, Esq. dec.
consisting of
Some Mahogany FURNITURE, large painted bookcases with
wire doors for containing books of Prints,
Some
PORCELAIN,
of the genuine and scarce old Seve and other China
DRAWINGS,
By Clerisseau, Ricci, Cipriani, Sandby and R. Adam.
PICTURES.
By Italian and other masters.

Complete sets of Vols. 1 and 2. Adam's Civil Architecture, and the copper plates thereto, a few plates prepared for Vol. 3, but never published: many copies Adam's views of Spalatro with the copper plates thereof. Unpublished copper plates of Roman Antiques intended by Mr. Robert Adam, as a work correcting that of Desgodetz, and a great quantity of the letter press and Prints of the several above works.

BOOKS.

Among which are duplicate copies of Clerk's Naval Tactics; Books on Architecture and Designs of that eminent architect Mr. R. Adam.
which will be sold by auction
by Mr. Christie.
on the premises.

No. 13, Albemarle Street.

On Monday, July 9th. 1821, and following days,
at one o'clock, precisely.

£ s. d.	Lots.	BOOKS (GENERAL).	£ s. d.	Lots.	
0 2 6	(1)	Large parcel Cobbett's Political Register, Tracts, etc	2 6 0	(42)	Four coloured drawings. Ruins of Ancient Edifices.
0 14 6	(9)	Annual Register, 5 vols., 1759, etc.	3 3 0	(43)	Six drawings in Indian Ink of ditto.
1 0 0	(15)	Palladio Teatro Olimpico, 1749.	19 3 0	(44-49)	Ditto, ditto (about £3 3s. od. each lot).
		" Architecture, 1742.			
		18 others on painting.			
0 6 6	(16)	Grand Tour, 4 Vols.			DRAWINGS FRAMED AND GLAZED.
		Angeloni's Letters on the English, 2 vols., 1755.	1 11 6	(50)	La Porte. A River scene and a pair of small moonlights.
		English Compendium, Scotch ditto.	1 8 0	(51)	Alerti. Swiss views.
0 8 0	(17)	Adam's Essay on Agriculture, 2 Vols., 1789.	0 14 0	(52)	Clerisseau. Pair Architectural in Indian Ink.
		Ellis's Husbandry, 2 vols., 1772, Dixon ditto, 1788, and Mills ditto, 1632.			An Asiatick on horseback, a tablet by Brookshaw, and a pair of medallion portraits of Louis 16th, and Marie Antoinette.
	(18 to 32)	Sermons, Plays, Poems, Nat. History. Classics.	4 6 0	(53)	Cipriani. Apollo recommends the Muses to Geo. 3rd, tinted, and a pair of painted ovals by C. ditto.
	(36 & 37)	Transactions Society of Arts.			
		DRAWINGS BY MR. R. ADAM IN A PORTFOLIO.			
1 2 0	(38)	6 tinted drawings. Views in Scotland.	2 10 0	(54)	Adam. A pair of Landscapes with Castles and Mountain scenery and one ditto.
2 2 0	(39)	6 of picturesque scenery in Indian Ink.	1 1 0	(55)	P. Sandby. A harbour, small oval, a pair by Ricci, no frame, and two Landscapes framed
2 11 0	(40)	6 ditto.			
1 11 6	(41)	8 ditto.			

s.	s. d.	Lots.	
0	8	o	(56) Rosalba. 2 female heads in Crayon.
0	10	6	(57) Portrait of Dr. Ferguson. John Clerk of Edin. (print), a head by Liotard in chalk and a head unframed.
1	1	o	(58) Adam. A pair of Landscapes, and two of Architecture and figures in Indian Ink.
1	16	o	(59) Ditto 4 romantic Landscape scenes.
1	13	o	(60) Ditto a landscape, a small view of Tivoli, a landscape, no frame, and four architectural Elevations, coloured prints, ditto.
2	7	o	(61) Ditto 3 landscapes.
1	2	o	(62) Ditto. Interior of a Saloon with figures, and a pair in chalk, figures from the Antique.
2	7	o	(63) Ditto 3 landscapes tinted.
1	5	o	(65) Ditto a landscape.
3	10	o	(67) Ditto. View of the Adelphi Terrace, and the Thames in Indian Ink, and a pair of upright Italian Landscapes, ditto, ditto.
2	2	o	(68) 3 Romantic Landscapes.
1	5	o	(69) Goupy.
1	1	o	(70) Hachert.
1	1	o	(71) Zuccarelli.
1	13	o	(72) Zucchi.
1	2	o	(73) Six Adam, after Clerisseau, and various.
2	10	o	(74) Clerisseau, a part of five upright drawings. Views of Spalatro.
2	2	o	(75) Pair architectural Interiors with figures.
Cottingham.			
1	11	6	(76) Adam. Three, the Saloon for the Earl of Derby's fete, in Indian Ink.
(Nash)			
3RD ROOM, 1ST FLOOR.			
0	10	6	(78) A pair small landscapes by Adam.
0	17	o	(79) 3 romantic ditto ditto.
1	13	o	(80) Ditto,
(Nash)			

DRAWINGS.⁴³

I 13 0	(81)	A large parcel. Architectural Sketches, ornaments, &c.
(Cottigham)		
0 18 0	(82)	A parcel of plans and Elev. of Foreign buildings.
0 7 0	(83)	(391) figures, friezes and other ornament.
I 70 0	(84)	(29) Architectural designs for ceilings, and various ornaments.
0 11 0	(85)	33 plans and Elev. by R. Adam.
I 10 0	(86)	20 Architectural designs by ditto.
0 10 6	(87)	11 designs for ceilings by ditto.
I 1 0	(88)	Ten large Elevations of remains of antiquity restored, by Mr. R. Adam, buildings at Genoa, ⁴⁴ &c.
2 2 0	(89)	Ten designs for ceilings, highly finished in colours.
I 7 0	(90)	Ditto, ditto.
I 11 6	(91)	13 ditto.

End First Day's Sale.

£	s.	d.	Lots.
0	8	0	(92) 4, crayons, the Golden Age.
0	13	0	(93) 10 academical, and 35 outlines of figures from the antique.
(Tatham)	0	8	(94) 56 Sketches of Cattle, figures, &c.
0	6	0	(95) 31 pen and ink Sketches of ancient buildings.
0	6	0	(96) 5 of Italian villas L'Alma.
(Nash)	0	6	0
0	6	0	(97) 11 by Carracci.
0	6	0	(98) 7 Castiglione.
0	15	0	(99) 20 in red chalk, studies, heads and gems.
(Tatham)	1	13	0
0	6	6	(100) 12 by Mr. R. Adam, and Pichereux.
0	6	6	(101) 14 pen and ink studies, landscapes.
0	11	0	(102) 16 Sketches, figures in oil and body colours.
1	5	0	(103) 6 Landscapes by Mr. R. A.

PRINTS.

2	0	0	(104)	100 English Topography.	
1	1	0	(105)	35 large ditto.	
1	1	0	(106)	56 by Wollcott and others.	
2	2	0	(107)	44 Antique, Rome, Naples, &c.	
1	3	0	(108)	40 Academatic figures.	
1	11	6	(109)	48 Etchings after M. Ricci.	
1	1	0	(110)	54 Roman antiq. Plans, &c.	
1	1	0	(111)	62 ditto.	
1	15	0	(116)	13 Roman Edifices after Clerisseau. Plan of Rome by Piranesi. Adrian's Villa by Cortini.	
(Tatham)	0	17	0	(117)	35 views in France by Silvestre.
1	3	0	(118)	15 aquatint views in Italy, Robertson, Cooper, &c.	
0	14	0	(119)	20 from pictures, masters of Venetian School.	
0	1	0	(121)	26 Pittore del Salone Imp del Palazzo di Firenze.	
0	14	0	(122)	13 after M. Ricci.	
1	6	0	(123)	12 Roman Edif. Piranesi.	
1	13	0	(124)	The pilasters and other ornament of the Vatican on 17 sheets by Volpato.	
0	13	0	(125)	10 portraits, Mrs. Whitehead, Countess of Oxford, after Hoppner, Mrs. Siddons, &c.	
1	0	0	(126)	13 ditto, Lord Mansfield, John Home, Esq., Milton, &c.	
1	0	0	(127)	8 after Raphael, &c., by Volpato, Dorigny, &c.	

SUNDRIES

1	17	o	(128)	4	quires	medium	folio	writing	paper.
Same			(129)	A	parcel	royal	French	folio	French plate paper.
3	7	o	(130)	196	sheets	imperial	plate	paper,	and 15 sheets
					Eleph	ditto.			
	o	5	o	(131)	9	portfolios.			
	o	4	o	(132)	One	ditto	with	leaves	and 6 without.
160	19	o							

SECOND DAY'S SALE. JULY 10, 1821.

f. s. d. Lots.			BOOKS, QUARTO.
o	2	6	(1) Macpherson's Iliad, 2 vols., 1773.
			(5) Smith's Wealth of Nations, 2 vols., 1776.
			Campbell's Political Survey, 2 vols., 1774.
o	8	6	Macpherson's original papers, a secret history from the Revolution to the Accession of Geo. 1st, 2 vols., 1775.
o	6	o	(6) Dow, 1767, Orme 1763, Bolt 1772, Dalsett. History of Dahomey, 2 copies, 1773.
o	10	o	(21) Thomson's Works with his life, 2 vols., 1762.
o	17	o	(23) Robertson's History of Scotland, 2 Vols.

Folio.

— (27-31)

MAPS.

o 12 o (35) Horwood's Large Plan of London showing every house, in 32 sheets.

o 16 o? (36) Mudge's Trigonometrical Survey of Essex, on canvas, in case.

ARCHITECTURAL BOOKS.

1	12	o	(37)	Ware's Architecture, 23 numbers.
1	7	o	(38)	I. J. Works by Kent, 2 v., Folio in quires, 1770.
1	9	o	(39)	Another copy.
—	—	(40-45)		All ditto.
o	9	o	(46)	Scamozzi Bowkonstige Werken Amst., 1661. Le Mivet's Art of Fair Building, 1670.
1	2	o	(47)	Malton's Perspective, 1776.
1	2	o	(48)	Adam's (William, Senr.) Architectural Works, consisting of Plans and Elevs of buildings in Scotland.
o	19	o	(49)	Another copy unbound.
1	3	o	(50)	Fischer. Essai d'une Architecture Historique, 1721.
o	11	o	(51)	De Rossi Raccolta di Vasi Diversi Roma, 1713.
3	9	o	(52)	Wood, Baalbeck, 1757. Malton's Views in Dublin, 1-6.
1	5	o	(56)	Richardson. New Vitruvius Britannicus, Vol. 2. (1808)
o	11	o	(57)	Brettingham. Plans of Holkham, 1761.

£	s.	d.	Lots.
1	1	0	(58) Soane's Plans, Elev. and Sections of Buildings, 1788.
2	11	0	(59) Paine's Plans, Elev. and Sect. of Noblemen and Gentlemen's houses, 2 vols., 1767.
7	0	0	(60) Campbell Vit. Brit., 3 vol. in 1, and Wolfe and Gandon contin. 2 Vol.
2	7	0	(61) Winckelman. Monumenti Antichi Inedite, 2 Vol., Roma, 1767.
8	0	0	(62) Montfaucon. L'Antiquité Expliquée, 10 vol., Supplent. by Humphries, V. 1.
1	5	0	(64) Pozzo. Prospettivo del Pittori e Architetti, 2 Vols., Roma, 1603.
0	18	0	(65) Fontana. L'Anfiteatro Flavio descritto e delinato. Haifa, 1755.
0	19	0	(66) Vitruvio. L'Architettura da Galliani, Nap. 1758.
1	7	0	(67) Piranesi. Descrizione dell'Emisario del lago Albano.
0	15	0	(68) „ Antichità di Cora.
0	5	0	(69) „ another copy, imperfect.
0	16	0	(70) Cipriani. Drawing Book. Views in Venice, and 2 others.

PORTFOLIO OF DRAWINGS.

10	15	0	(71) A Portfolio with leaves containing 64 of the original Drawings, Elev., Sect., etc., for Mr. Adam's Ruins of Diocletian's Palace at Spalatro.
5	5	0	(72) Ditto, 137 drawings, designs for ceilings, Pavements, and various architectural ornaments and 46 Prints of antiquities.
9	5	0	(73) Ditto, 206 Sk. on Vellum, etc., of Trophies, Urns, Friezes, Paterae, etc.
15	15	0	(74) Ditto, 194 drawings of Antique and Modern Ornaments, Ceilings, Fragments, Medallions, Pateras, etc. Byer's Work, etc.
2	10	0	(75) A ditto, 134 plans and designs for ceilings, etc.
1	13	0	(76) A Vol., 41 Engravings of the Ruins of Spalatro proofs, etc.
4	10	0	(77) Ditto, 59 plans and elev. by Messrs. R. and J. Adam, 17 views of Ruins of Rome after Clerisseau, and 29 various architectural proofs, etc.
4	12	0	(78) A volume containing 14 designs and Sketches by Mr. Adam.

THE PUBLISHED AND UNPUBLISHED ARCHITECTURAL WORKS OF THE LATE MESSRS. R. AND J. ADAM, WITH COPPER PLATES AND IMPRESSIONS

2	17	0	(81) The Works, 2 vols., in quires, plates, 1774.
23	8	0	(82-89) Eight other copies. 2 vols. in quires (highest individual price £3).
60	18	0	(90) The engraved copper plates for the above, 81 for Vols. 1 and 2, 15 for Vol. 3. ⁴⁴
			Vol. 1, Part No. 1, 221 copies complete.
			„ „ „ 89 plates without printed title to Vol.
			„ „ „ 191 letter press only.
			„ „ „ No. 2, 2 copies complete.
			„ „ „ „ 577 letterpress only.
			„ „ „ No. 3, 684 letterpress only.
			„ „ „ No. 4, 1 copy complete.
			„ „ „ „ 681 letterpress only.
			„ „ „ No. 5, 11 copies complete.
			„ „ „ „ 235 letterpress only.

End of Second Day of Sale.

£	s.	d.	Lots.
			A small quantity of letterpress to Vol. 2.
			A large quantity of various impressions of the plates.
1	5	0	(91) Spalatro plates in quires, 1764.
64	4	0	(92-105) 83 copies.
7	10	0	(106) Copy half bound.
2	7	0	(107) 64 engraved Copper Plates to above. 17 copies letterpress.
			119 „ „ „ wanting titles.
			A large quantity of odd impressions of plates, etc. letterpress.
1	11	6	(108) A set 14 prints of Roman Antiquities intended by Mr. Adam as a work. Correcting that of Desgodetz (unpublished).
89	2	6	(109) 129 ditto.
30	19	6	(130) Unpublished Engraved Copper Plates, 14 of the above, and 13 of Geometrical Elev. of Capital and Cornices intended for the publication, together with 669 various impressions of the 14 large plates.
			14 ditto of the 13 small ditto.
4	10	0	(131) Plan, Elev. of the New Buildings of the Univ. of Edin.
			172 sets consisting of 3 plates each.
			5 copper plates, viz., 3 of the above impressions, a plan of the ground floor, and a duplicate plate of the East front.
			22 odd plates.
1	1	0	(132) Plans and Elev. of Admiralty Screen.
			477 impressions.
			1 copper plate.
			1 duplicate, not used.
2	10	0	(133) Ball and Supper Room Fete.
			27 impressions B.R.
			25 ditto S.R.
			366 ditto plan.
			3 copper plates.
1	4	0	(134) View of the Rangers Lodge.
			28 views.
			18 plans.
			2 copper plates.
0	17	0	(135) Colonel Townsend's Monument, Westminster Abbey.
			(Browne)
			29 impressions.
			1 copper plate.
1	2	0	(136) View, South Front of the Adelphi.
			(Evans)
			Copper Plate and 6 impressions.
0	18	0	(137) 4 plates of the ceilings and ornaments for panels, no impressions.
0	14	0	(138) 3 statues and a bust after the antique.
			4 copper plates, 19 impressions
1	2	0	(139) 2 copper plates, A Roman Edifice, and 2 Roman altars. No impressions.
0	12	0	(140) 3 ditto, Course of the River Thames.
1	7	0	(141) 3 large plain copper plates, and 2 small ditto.
1	1	0	(142) 2 engrav. plates, Geom. Elevations, Arches of Severus and Constantine.
3	5	0	(143) 13 ditto, viz., 10 of Vases and 3 of scroll ornaments and title to Macpherson's Homer.
477	18	0	

THIRD DAY'S SALE. CONTENTS OF 13, ALBEMARLE STREET.

£.	s.	d.	Lots.	ATTIC, No. 1.
1	2	0	(1)	4 post bedstead.
0	18	0	(2)	2 wainscot chests, 4 draws, 4 chairs, and 1 arm ditto.
				ATTIC, No. 2.
2	5	0	(3)	Tent bedstead.
				ATTIC, No. 3.

£.	s.	d.	Lots.	ATTIC, No. 4.
2	1	0	(9)	Stump bedstead.
1	15	0	(10)	Cap. of a Col. in a box. Some architectural ornaments, 2 nests, and a small model of a winnowing machine.
SECOND FLOOR, No. 6, BEDROOM, FRONT.				
3	3	0	(13)	Painted deal press, 7 by 4-4.
No. 8, BACK ROOM.				

£ s. d. Lots. No. 7, FRONT ROOM.

NO. 9, BEST BED ROOM, 1ST FLOOR.

- 4 4 0 (29) A lofty 4 post bedstead with mahogany feet, pillars, and chintz, pattern furniture, lined throughout and fringed, with cornice and 3 pair of window curtains to match.
- 4 0 0 (32) Mahogany Bureau with 3 plate glass doors and pigeon holes over, and 5 drawers under.
- 1 8 0 (33) 5 bamboo pattern armchairs with stuffed seats and a Kidderminster carpet.
- 6 15 0 (34) Pair of white painted bookcases with folding doors, panelled with wire work shelves, folding door, with 3 drawers under, 8ft. 6in. high by 4ft. wide.
- 1 13 0 (35) A pair of Wedgwood vases and pedestals from the design of the late Mr. Adam.

2ND ROOM.

- 2 0 0 (36) Mahogany chest 5 drawers, ditto washstand with rising top and recessed front and a smaller ditto.

FRONT DRAWING ROOM.

- 3 0 0 (37) Brown drugget planned to floor. Mahogany Pembroke Table with a drawer. Large Brussels carpet, £2 18s. od.
- 1 12 0 (38) Mahogany square pillar and claw table, 6 mahogany and horse hair chairs.
- 47 12 0 (39-48) Various.
- 1 7 6 (49-52) Glass, various.

FRONT PARLOUR.

- 0 10 6 (59) Three red morine window curtains, fringed with tassels.
- 4 6 0 (54) Pair of oval pier glasses, 32 by 24, richly gilt and ornamental frames.
- 1 9 0 (55) Large Mahogany 2 flap dining table, 6ft. 8in. by 4ft. 3in.
- 1 1 0 (56) Tea board, 2 waiters and 2 mahogany candle stands.
- 0 3 0 (57) Plaster bust of Earl Mansfield and 2 vases. (Rennie)

3RD ROOM, 1ST FLOOR.

- 2 15 0 (58) White painted deal press, 7ft. 6in. by 3ft. 10in.
- 1 10 0 (59) Ditto, 7ft. by 6ft.
- HALL.
- 1 11 6 (60) Green painted armchair, 2 ditto stools.
- 1 0 0 (62) Hall lantern and chain.

BACK PARLOUR.

- 3 13 6 (63) White painted press, 9ft. high by 11ft. 8in., winged with folding doors and shelves and 26 drawers under centre.
- 2 0 0 (64) White Painted press, 9ft. high by 10ft. 2in., 6 enclosed drawers.
- 1 10 0 (65) Ditto, 7ft. 9in. ditto 5ft. 4in., wirework doors, and shelves and pigeon holes.
- 1 18 0 (66) Ditto, same size.
- 1 7 0 (67) Plaster architectural ornament and 2 ditto groups.
- 1 3 0 (68) Set of 3 Wedgwood vases from designs by Mr. Adam.

GROUND FLOOR, 3RD ROOM.

- 2 1 0 (70) Mahogany bookcase, glazed doors and shelves and folding doors under, 7ft. 8in. by 3ft. 10in.
- 1 17 0 (71) Ditto, Folding, panelled doors and drawers with pigeon holes, 7ft. by 3½ft.
- 1 5 0 (72) 2 six leaved folding screens, canvass and paper.
- 1 15 0 (73) A mahogany double office desk with standard rail on stand.
- (74) 2 Mahogany card tables, 2 ebony inkstands.

£ s. d. Lots. KITCHEN.

Nothing remarkable.

PICTURES.

- 1 1 0 (83) Fragonard. Portrait, Jas. Adam, Esq., when young.
- 2 2 0 (84) Ditto. Portrait Jas. Adam, Esq., later in life.
- 1 10 0 (85) Ditto, ditto, Robert Adam, Esq.
- 0 7 0 (86) Ditto, ditto, ditto, earlier in life.
- 0 10 0 (87) Ditto, 3 portraits of gentlemen.
- 3 0 0 (88) Ricci. David dancing before Ark.
- 2 8 0 (89) Ditto. Procession of Ark into Temple.
- 2 0 0 (90) Ghisolfi. Architecture and figures.
- 2 10 0 (91) Le Sueur. Murder of the Innocents. (Bought in)
- 3 0 0 (92) Robert. Rocky landscapes and figures.
- 4 0 0 (93) Le Brun. Adoration, Magi.
- 5 0 0 (94) Paduarino. A pieta.
- 6 6 0 (95) L. Giordano. Christ healing the blind, engraving by Boydell.
- 1 3 0 (96) A griffin, a bold relief in plaster framed.

DRAWINGS, FRAMED AND GLAZED.

- 0 14 0 (97) Italian. Landscape.
- 1 5 0 (98) Adam. 3 landscapes, tinted.
- 1 7 0 (99) Clerisseau. Ruins and figures, Lord Derby's fete in Indian ink, and a moonlight.
- 1 17 0 (100) Adam. 3 landscapes, tinted.
- 1 0 0 (101) De Bruyn, bas-relief, chiar-scurio, from antique
- 1 17 0 (102) Landscape tinted, and 2 of fortifications.
- 2 7 0 (103) Architecture and figures.
- 0 18 0 (104) Adam. A large landscape tinted and a Pavilion.
- 2 0 0 (105) Adam. 2 large landscapes tinted, and 2 Indian ink. (Robertson)
- 3 0 0 (106) Ditto. 6 ditto, ditto.
- 2 10 0 (107) Ditto, pair.

MARBLE.

- 1 1 0 (108) Flora.
- 1 10 0 (109) Muse.
- 1 1 0 (110) Ceres.
- 2 12 6 (111) Aesculapius.

TERRA-COTTA.

- 8 10 0 (112-117)

PLASTER.

- 8 15 0 (118-137) Casts.
- Note.—137, a box of composition ornaments. Nos. 135, 6 and 7 were bought by Cottingham, 7s.

RESULT OF SALE.

	£	s.	d.
FIRST DAY	160	19	6
SECOND DAY	477	18	0
THIRD DAY	229	7	6
TOTAL	868	5	0

Note as to the house in Albemarle Street.

This house, in which Robert, James and William Adam junior all occupied together and in succession, no longer exists. It stood on the site of the present Royal Gallery. From these sale particulars an idea of the accommodation can be formed. On the ground floor, a hall, front and back parlour, with three rooms above on the first floor, i.e., the front drawing-room, a second room and the best bedroom; and on the second floor, four rooms, with two attics over.

The chief feature of the furniture is the number and size of the large presses, some of them with the characteristic wirework doors used in Adam libraries. Evidently these had been made for the Adams from their designs.

*Note on the Dispersal of Adam Copper Plates and MSS.
Appendix C.*

Following upon this dispersal of Robert Adam's library and the purchase of his impressions and copper-plates, published and unpublished, an attempt was evidently made, in particular by Priestly and Weale, of 9, High Bloomsbury, to utilise the material they had thus obtained.

In the Soane Museum, pasted inside the cover of a copy of Vardy's *Inigo Jones*, is an undated book-list which is almost certainly of 1823⁴⁴. It contains the following items relating to Robert Adam:

"*Shortly will be published.* Lives of Robert and James Adam, Architects to the late King, with an account of their Visit to Italy. Small octavo. 5 -."

"*Shortly will be published.* Architectural Remains in Rome, Pola, and Naples, from drawings made by Clerisseau, under the direction of the late Robert Adam, Esq., F.R.S., F.S.A., Architect to the King."

"The late Robert Adam, during his residence in Italy formed a Valuable Collection of Paintings, Drawings and Admeasurements of the Antiquities of that celebrated Country, and had them engraved for publication. The present proprietors of the Plates consider it their duty to fulfill the intention of that eminent artist by now offering them to the Public . . ."

"They are indebted to a professional gentleman for the letter press, who has undertaken it from motives of respect to the memory of the original author, a brief memoir of whom has been compiled from the best authorities, and friendly communication of his surviving relatives."

"The work will be published in one vol. (atlas folio) and will comprise Views of the Temples and Triumphal Arches in the Forum Romanum the Amphitheatres of Beneventum and Capua—the Temple of Augustus and Arch of Sergius Lepidus at Pola—the Temple of Venus on the Coast of Baia the Port of Cuma the Tomb of Virgil and Grotto of Posolippo near Naples—Several drawings of Corinthian Columns, Entablatures, &c., which were Collected by Mr. Adam, for elucidating the history of the most elegant of the orders of Architecture, and for correcting the errors of Desgodetz. These selections were formed by Robert Adam and the Plates executed under the superintendence of his friend John Baptiste Piranesi."

The publishers will endeavour to offer 30 plates in number. Very large folio size half bound £3 . 13 . 6.

"The Works in Architecture of the late Robert and James Adam Esq.—Just completed in 3 vols.—Imp. folio 125 plates £7 . 17 . 6. half bound.

"Containing Plans, Elevations, Sections and Details of the Principal Buildings, Public and Private, erected in Great Britain in the reign of George III, with Designs of every kind both for Interior and Exterior Decoration. 125 fine plates engraved by B. Piranesi, Zocchi, Pastorini, Cuneo, &c."

"*Just published.* Works in Architecture of the late Robert and Joseph [?] Adams, Esq. Vol. 3 containing the remainder of the Designs to complete those in the preceding volumes. 25 fine plates. price £2 . 12 . 6 in sheets."

"*Lately published.* Designs of the New Building of the University of Edinburgh on 3 sheets, 23 x 17. Consisting of Plan of the Principal Story, Design of the South Front, and Design of the East Front. Designed and Drawn by Rob. Adam, Esq., and finely engraved by F. Jukes. price 5 -."

"Diocletian's Palace at Spalatro. Offered at £3 . 3 . 0."

"*Lately published.* Designs for Vases and Foliage. Composed from the Antique by Rob. Adam, Esq., Architect to his late Majesty. 13 plates, finely engraved by Pastorini. Quarto. Stitched with a neat envelope. price 5/6."

This ambitious programme failed of accomplishment. It will be noticed that there are several errors of description. The Memoir appears to have remained in MS., in which state it was apparently used and carelessly quoted from by W. H. Leeds in an article on Robert Adam for a Biographical Dictionary, which never proceeded beyond a first volume. Evidently James Adam's Tour, the MS. diary of 1760 3, was to be included. This was partially printed in the Library of the Fine Arts under the mistaken title of Robert Adam's Tour.

It is impossible to say what became of Clerisseau's Drawings, which were evidently those made for James Adam on this same Tour. The work in correction of Desgodetz has also been lost.

George Richardson was still alive in 1816, and may possibly have been the proposed editor.

The probable cause of the failure to produce these valuable works may be ascribed to the absorbing interest of the Greek and Gothic revivals.

NOTES ON APPENDIX C.

¹ Adam's patron. The original picture is over the fireplace in the library designed by Adam at Kenwood.

² President of Society of Arts in the Adelphi, built by the Adams.

Triumph of Julius Caesar at Hampton Court (?)

³ Boydell consulted R. Adam upon the hanging and framing of the pictures in the Shakespeare Gallery in Pall Mall, built by G. Dance R.A.

⁴ Angelica Kauffman, whose paintings were used in R. A.'s buildings.

⁵ Engraved many plates in R. A.'s books.

⁶ Claude P. (1613 88), architect of the Colonnade of the Louvre. Charles P., brother of C. P., author of "Parallèle."

⁷ Two counties in which R. A. did a good deal of work.

⁸ G. Richardson eighteen years assistant with the Adams, father of C. J. R. Soane's pupil.

⁹ Designs in the Adam manner without any loss.

¹⁰ The architect of Spencer House.

¹¹ An Italian who came to England and built Moor Park Herts, to which R. A. added wings.

¹² Kirby, tutor to George III in drawing when Prince of Wales, recommended Sir William Chambers as tutor in architecture, from which arose the "Civil Architecture."

¹³ The well known architect of St. Martin's in the Fields. Born Aberdeen, died 1754. Leading position before appearance of R. A.

¹⁴ Isaac Ware, the architect of Chesterfield House.

¹⁵ James Paine. The first of two volumes. R. A. worked with James Paine at Kedleston, Alnwick, etc.

¹⁶ Brettingham is believed to have claimed the credit of Kent's work. See H. W.

¹⁷ The Adams were great bridge-builders.

¹⁸ The well known book on Rome of Louis XIV age, sharply criticised by James Adam in Italy, 1760.

¹⁹ A guide book for Palladian enthusiasts visiting Vincenza.

²⁰ James Adam, on his tour 1760 63, reports two visits to the Royal Palace of Caserta, near Naples, which he criticises very freely. It was in 1760.

²¹ Vardy, John Vardy and drawings etc. by James Adam on his tour 1760-63.

- ²⁶ Contains some good views of the Adelphi, etc.
- ²⁷ Named as an authority by R. A. in his note on Etruscan decoration in one of the prefaces to the "Works."
- ²⁸ Contains a flattering reference to R. A., who made designs for H. W. in 1766.
- ²⁹ Clérissieu, C. L. (1721-1820), born at Paris. Travelled with R. A. to Spalatro, 1757, and with James Adam, 1760, executing drawings on commission. In England, 1771-76. Went to Russia for the Empress Catherine, returning 1782. Second edition of his book, 1806.
- ³⁰ German savant who helped Cardinal Albano to form the famous collection at the Villa Albano, Rome.
- ³¹ Named as an authority in R. A.'s preface on Etruscan decoration in "Works."
- ³² Well known books on Rome.
- ³³ Le Roi, a Frenchman, who, getting news of Stuart and Revett's work, made a piratical attempt to anticipate it.
- ³⁴ This is all that appeared in Stuart's lifetime.
- ³⁵ The well known book by the Jesuit B. on St Peter's. Later edition of same appears later on
- ³⁶ Guiseppe Ceracchi, a Roman who came to England 1773, recommended by letters from Nulty, a sculptor at Rome. He was employed by Carlini, of 14, Carlisle Street, Soho. R. A. employed him to model a bas-relief, 14ft. by 6ft., in Adam's cement on the back front of Lesenfans' house in Portland Road. At his death it was sold to Coades' Stone Works in the New Road. J. T. Smith "Nollekens," page 116, Vol. II
- ³⁷ Joseph Rose, the plasterer so much employed by Adam.
- ³⁸ Locatelli (John Baptist) of Verona. At 9 in the Haymarket with the father of Charles Rossi, R. A. afterwards in Bentinck Street, Berwick Street, and last of all in University Street (1776). R. A. employed him occasionally, as in the fireplace at Harewood. 1796 left England for Milan. Patronised by Bonaparte, who gave him a pension.
- ³⁹ Bacon, the well known sculptor, whose work is to be seen at Somerset House, etc.
- ⁴⁰ William Collins, friend of Gainsborough. Modeller of mantelpieces and friezes. Employed by Sir Henry Cheere, the statuary whose shop was near the south-east corner of Henry VII's Chapel. W. C. died May, 1793. Resided in Tothill Fields.
- ⁴¹ An early design by R. A. Alluded to in Walpole's letters to Sir Horace Mann. The work was given to Joseph Wilton, R.A., sculptor.
- ⁴² Used at the entrance to Newby, Yorks. William Weddell, Esq.
- ⁴³ It is evident from this that a special selection of R. A.'s drawings was excluded from the fifty-five bound volumes purchased by Sir John Soane in 1833 from the trustees of the estate and now in the Soane Museum. As it is clearly pointed out in the introduction to the W. S. Topographical Index, this collection, though comprising between 8,000 and 9,000 drawings and sketches, is not by any means complete or free from important gaps
- ⁴⁴ See account R. A. Tour.
- ⁴⁵ Source of Vol. III of the "Works," issued 1811 after the death of William Adam with the help of the ten prints enumerated below, *i.e.*, Edin. Univ. 3, Adam Screen 1, Fête Pavilion 3, Rangers Lodge 2, Adelphi 1, making twenty-five plates in all
- ⁴⁶ "Bibliotheca Architectonica," a catalogue of books at Priestley and Weale's, 12^o, 1825, does not contain this list (see pages 65 and 66), but Adam's "Works," three volumes, bound, is priced £7 17s. 6d.; Vol. III only, in sheets, £3 3s. Plates Edinburgh University, 5s "Diocletian," bound, £3 3s. Plan of the Fête Pavilion, 1ft. 11ins. by 1ft. 3½ins., 3s. 6d. "Wm. Adam's Buildings in Scotland (a large parcel) containing the Plans, Elevations, etc., of old Scottish Houses," £1 11s. 6d.; this last was probably an incomplete "Vitruvius Scotticus."

PART VII. APPENDIX D.

BILLS OF CHARGES AND SCHEDULES OF BUILDING WORKS.

SHELBURNE, NOW LANSDOWNE, HOUSE.

COPY OF BILL OF CHARGES, ROBERT AND JAMES ADAM. 1764-66.

THE RT. HON^{BLE} THE EARL OF SHELBURNE TO R. AND J. ADAMS.

		£	s.	d.		£	s.	d.
1764.	To Plans Elevations and Sections of a new Design for his Lordship's House at Hyde Park Corner	50	0	0	Brought forward ..	233	18	0
	To an Estimate of this Design	12	0	0	To a Design of a Glass Frame for ditto ..	2	2	0
1765.					To Ditto for ante room one pair of stairs ..	1	1	0
Oct. 2	To plans and Elevations of Shelburne House in Berkeley Square with all the alterations made from Lord Bute's Design	20	0	0	To a Design of a Table frame for ditto ..	2	2	0
	To a Design of an additional stair and retiring rooms, etc., with an Estimate thereof	8	0	0	To a Design of a Glass frame for 2nd Ante Room one pair of stairs	1	1	0
1766.					To Ditto of a Table frame for ditto ..	2	2	0
Aug.	To a design of a ceiling for Lady Shelburne's Bedchamber	3	3	0	To a Design of a Table frame for the Dining Room, Shelburne House	3	3	0
	To a design of a section of four sides of the Library	6	6	0	To a Pedestal and Vase for ditto	2	2	0
	To a design of a ceiling for ditto	4	4	0	To a Design of a Pedestal for the Statue of Diana in the great stairs	2	2	0
	To a design of a section of four sides for the dining room	12	12	0	To a Design for finishing the Court and disposing of the Shrubbery in the front of Shelburne House	2	2	0
	To a design of a ceiling for ditto	10	10	0	To a Design of the Iron Rails and Balusters in front of Shelburne House	1	1	0
	To a Design at large of 4 panels representing the Seasons	4	4	0				
	To a Design of a section of 4 sides for the ante Room	12	12	0	<u>£253</u>	16	0	0
	To a design of a ceiling for ditto	8	8	0				
	To a design of a section of 4 sides of the Drawing Room coloured in the stile of the Ancients	16	16	0				
	To a design of a painted ceiling for ditto Room in the same stile	12	12	0				
	To a Design of a Section for the 4 sides of the Hall	7	7	0				
	To a Design of a ceiling for ditto	5	5	0				
	To a Design of the pavement for ditto	3	3	0				
	To a Design of a section of Great stairs as proposed to be finished	16	16	0				
	To Design of a ceiling for ditto as proposed	8	8	0				
	To two different Designs of the Gateway and Porters Lodges	8	8	0				
	To a Design of Lampirons for the Court Wall	1	1	0				
	To a Design of a Table frame for the Ante Room	3	3	0				
	Carried forward ..	233	18	0				

Endorsed at End.

Received Londⁿ 23^d Feby 1771 of the Rt. Hon^{ble} the Earl of Shelburne by the hands of Mr. Wall fifty-three pounds sixteen shillings in full of the Balance of the Bill—Two hundred pounds having been formerly received on Acct.

£53 16 o.
 (signed) Robt. and Jam^s. Adam.

Endorsed on back as folded
 No. 67
 The Right Hon^{ble}
 the Earl of Shelburne
 to
 Robt and Jam^s. Adam,

1769.
 £253 16. o.
 Designs
 £53 16. o. Pd. by R. Wall.
 Feb. 23, 1771.

A STATEMENT OF SUMS EXPENDED BY THE EARL OF SHELBURNE
ON SHELBURNE, NOW LANSDOWNE, HOUSE.

DRAWN UP BY THE EARL OF KERRY FROM MS. ACCOUNTS.

[illegible]

	£	s.	d.		£	s.	d.
Additional Bills owing in 1769, in abstract .	3816	14	4	1767. For Surveying, £1009	..	..	50 0 0
Ditto, ditto, not in abstract	703	6	0	1768. Ditto, £2500	..	..	125 0 0
1771.				1769. Ditto, £3500	..	..	175 0 0
Feb. 23 P ^d by Lord S. for bal. of acc., Bill of				1771. Bill for designs	..	..	253 16 0
Designs (£253 16. 0.)	53	16	0	1773. For Surveying	..	..	155 10 0
1773.							
Feb. 23 Ditto, ditto, Surveying & finishing	155	10	0				£759 6 0

Observations on Mr. Adam's Accts. delivered in 21 Aug. 1769. (MS. comment by the Earl of Shelburne written on the back of the accounts.)

The whole of Mr. Adam's charge in this acct. amounts to £7,862 17. 4., of which £4,284 7. 7. appears to be on acct. of ornamental work ordered by My Lord & Estimated accordingly by Mr. Adams before the work was begun. The rest amounting to £3,578 12. 5½ appears for removing the staircase from the place intended by Lord Bute to the S.E. Corner of the house, including the Courtyard, in Ironwork, Lamps, Irons, etc., in the front of the House, and making the lower part of the House from being habitable according to Lord Bute's agreement, proper & Convenient for the uses of the Family, including water closets, etc.

The following observations are the most material—

(2) The Plasterers Bill is charged from the original Estimates which were made according to the several designs except in the Hall, the design of which was reduced in a much greater proportion than is allowed for by Mr. Rose, & the plan of the Staircase charged according to Mr. Adam's first design, which was almost entirely laid aside, there is likewise a large bill for day work & repairs of new work which properly comes within the estimate, besides which the dining parlour remains to be finished according to the first design there being no ornament as yet done in the panel over the chimney and the whole work requires to be examined in Several particulars.

(3) Jelfe the stone masons bill requires to be explained it not appearing what so great a quantity of stone was required for. (456) Carvers bills require to be explained. The Glass frame in the Anti-Room is very ill executed & wants Gilding again. (7 & 23) Mason's bills both of which appear to be very high charges—particularly No. 7 the chym piece in Di Room having been estimated according to Mr. Adams (first) design at £150 the present charge is £180 & the design not near executed & several of the chym pieces are very ill executed.

(28) Plumbers bill amounting to £485 10. 0. etc

BOWOOD.

COPY OF BILL OF CHARGES R. AND J. ADAM. 1766.

THE RIGHT HON^{BLE} THE EARL OF SHELBURNE—D^R TO ROBERT AND JAMES ADAM.

	£	s.	d.		£	s.	d.
1766.				1769.			
Aug. 29 To a Plan & Elevation of a Semicircular				To a Patera for ditto	..	..	0 5 0
Greenhouse and Banqueting Room in the				To a Capital for ditto	..	..	1 0 0
Park at Bowood	10	10	0	To a base for ditto	..	..	0 5 0
1768.				To Impost for ditto	..	..	0 5 0
Jan. 7 To a Drawing of part of the Great Room				To Cornice & Freeze for Green House	..	..	0 15 0
ceiling at Bowood with coloured grounds	2	2	0	To Ballustrade for ditto	..	..	0 15 0
" 30 To a design of a Boat house for Bowood				To a Capital & Base for ditto	..	..	0 15 0
Park	7	7	0	To Impost & Archivolt for ditto	..	..	0 10 0
Feb. 10 To first Design of an Aqueduct Bridge over				To Entablature & Truss for centre door	..	..	1 1 0
a branch of the water at Bowood	10	10	0	Mar. 16 To another plan of the offices at Bowood			
Oct. 1 ¹ To an Elevation of the South Front of the				with a plan of a House for Lord Fitz-			
(73) offices at Bowood Park	12	12	0	maurice	..	..	10 10 0
(72) To an Elevation of the East Front of offices				To a Plan of the Ground Story of ditto	..	..	5 5 0
and building between the offices & Body				To a Sketch of Front of ditto	..	..	1 1 0
of the House	7	7	0	" 23 To a Figured Plan of the Ground Story of			
(74) To a Plan of the offices showing the manner				offices given to Mr. White	..	..	1 1 0
of Joining them to the Body of the House	6	6	0	To a figured plan of the principal story of			
" 27 To an Elevation of a second Design of an				offices	..	..	1 1 0
Aqueduct Bridge over a Branch of the				Apr. 14 To another plan of the ground story of			
Water	10	10	0	offices with alteration & all the different			
To a Capital for the Columns in portico ^a				parts marked	..	..	1 1 0
of House at Bowood as altered	1	1	0	To a plan of the principal story Figured	..	..	1 1 0
1768.				To a Figured Drawing of the principal			
Dec. 2 To a half of the Shaft of the Column at				Front	..	..	3 0 0
full Size	1	1	0	To a figured Drawing of the Front of			
To an Elevation of a Bridge with very flat				Passage	..	..	2 0 0
Arches to make part of the great approach				To a Section across the Dining Room	..	..	1 0 0
to the House	12	12	0	To ditto across the Green house & passage	..	..	1 0 0
To Plan of ditto	3	3	0	To a Section across the other Greenhouse	..	..	1 0 0
1769.				May 6 To a drawing at large of a Dial Stand	..	..	1 1 0
Feb. 10 To Plan & Elevation of a Bridge with				To another ditto	..	..	1 1 0
wooden Rails	5	5	0	1770.			
To a Cornice and Freeze at large for the				Mar. 31 To another plan of the Ground story of			
Center building of offices	1	11	6	offices at Bowood	..	..	10 0 0
To a Capital at large for ditto	1	11	6	To a plan of the principal story of ditto	..	..	1 0 0
To a Base at for ditto	0	5	0	May 16 To the plan of the Ground Story of offices			
To a Cornice & Freeze for the two Gate-				altered on one of my Lord's own Drawings	..	..	2 0 0
ways	0	15	0				

		£	s.	d.
1770	To altering Plan of the principal Story ..	2	0	0
June 15	To a plan of the Ground Story of offices for execution ^d ..	1	1	0
	To a plan of the principal Story of ditto for ditto ..	1	1	0
	To a back front of Library ..	2	0	0
	To a Section across Library ..	1	0	0
	To a Journey to Bowood in 1769 for a few days with expenses ..	10	10	0
		£165	1	0
	To a Ballance of Surveying due on Shelburne house as per Bill delivered ..	155	14	0
		£320	15	0

On Back

London 1st February 1773 Received of the Rt Hon^{ble} the Earl of Shelburne by the hands of Mr Rich^d Wall one Draft by said Mr Wall for the Earl of Shelburne upon Mr John Rowsell attorney at Law of this date pay^g in 5 months for one hundred and Seventy

pounds & another ditto of the same tenor & date payable in 4 months for one hundred and fifty which when paid are in full of the within bill due to Robert A Jam^s Adam.

(Signature & writing all Jams A ?)

£170 0 0

150 0 0

£320 0 0

Also on Back as Folded.

No 41-2

Messrs Adam's Architects.

£320 0 0 in full for

Designs, Surveying, etc.

1st Feb., 1773.

And on Back Other Way Up.

The Right Hon^{ble}

Earl of Shelburne

to

Robert & James Adam

£165 1 0

SHELBURNE, NOW LANSDOWNE HOUSE.

PLASTERING ACCOUNT.

Ornamental Plastering for the Right Hon. the Earl of Shelburne at Shelburne House.

To	DINING ROOM.	£	s.	d.
ft. in.				
18 0	Run sunk Soffite enriched mouldings at 1s. 6d. ..	1	7	0
50 6	„ circular enriched mouldings at 6d. ..	1	5	3
43 0	ditto two members enriched at 1s. ..	2	3	0
80 0	ditto three ditto ditto at 1s. 4d. ..	5	6	0
200 10	ditto two ditto and goless at 1s. 2d. ..	11	13	4
72 0	Swags of Husks at 1s. 9d. ..	6	6	0
262 0	Enriched and moulded frame at 6d. ..	6	11	0
194 0	Vitruvian Scroll at 1s. ..	9	14	0
11 9	ditto 2 members at 1s. 6d. ..	0	17	7½
230 8	Moulding 2 members at 1s. ..	11	10	8
204 0	Sup. Foliage ornaments at 4s. 6d. ..	45	18	0
No. 4	Baso relivo of Boys at £6 6s. ..	25	4	0
„ 4	Pannels, Griffins foliage, &c., at £2 2s. ..	8	8	0
„ 4	Flowers, 18in. Diameter at £1 1s. ..	4	4	0
„ 6	ditto 14in. ditto at 16s. ..	4	16	0
„ 4	Pateraes, 8in. ditto at 5s. ..	1	0	0
		£146	4	6½

(DITTO) WALLS.

ft. in.		£	s.	d.
126 8	Stucco. Stucco the difference from Common plaster at 1s. ..	6	6	8
46 0	Circ. ditto ditto at 6d. ..	3	9	0
20 0	Spherical ditto ditto at 6d. ..	2	10	0
18 0	Plain Soffite at 6d. ..	0	9	0
9 6	Festoons of Husks ..	1	7	0
175 0	Mouldings, 3 members enriched at 1s. 4d. ..	11	13	4
20 8	ditto 3 ditto and fascia at 2s. ..	2	1	4
7 4	Circular Mouldings, and members at 1s. 3d. ..	0	9	2
16 10	ditto, 3 members at 1s. 6d. ..	1	5	3
182 6	Cornice, 4 members at 3s. ..	27	7	6
182 6	Enriched Freize at 2s. 6d. ..	22	16	3
183 0	ditto Architrave at 1s. 4d. ..	12	4	0
20 0	Enriched door caps at 3s. ..	3	0	0
15 9	ditto Freize at 3s. ..	2	7	3
66 0	Foliage, Vase, &c., 5s. ..	16	10	0
38 0	ditto in Diony Boys at 6s. ..	11	8	0
No. 2	Trophies over Door ..	5	5	0
„ 3	Basso Relievo on Walls ..	1	14	6
„ 4	Enriched Trusses at £1 14s. 6d. ..	6	0	0
„ 1	Vase in Panel over door ..	2	2	0
„ 12	Faces of composed caps at 16s. ..	9	12	0
„ 12	Quarters, ditto to Pilasters at 4s. ..	2	8	0
		£298	15	9½

VESTIBULE OR HALL CEILING.

ft. in.		£	s.	d.
23 3	Plain Soffets at 4d. ..	0	7	9
136 6	Sunk Soffets with enriched Mould at 1s. 4d. ..	1	2	0
132 0	Enriched Moulding and member at 6d. ..	3	6	0
126 0	ditto with goless at 9d. ..	4	14	6
16 0	Fillets at 2d. ..	0	2	8
65 0	Husks at 1s. 9d. ..	5	13	9
15	Raffled Flowers, 7in. and 8in. Diam. at 10s. ..	7	10	0
4	Rich pateras at 42s. ..	8	8	0
1	Fan in centre with enrichments ..	5	0	0

(DITTO) WALLS.

116 yds.	Stucco, Different from Com. plast., at 1s. ..	5	16	0
8 „	„ Ditto Cir. ditto at 1s. 6d. ..	0	12	0
4 „	„ Spherical ditto ditto at 2s. 6d. ..	0	10	0
ft. in.				
95 0	Doric Cornice, 4 members at 2s. 2d. ..	10	5	10
98 6	Freize to ditto with Triglyphs at 2s. ..	9	17	0
50 6	Cornice, 3 members at 2s. ..	5	1	0
54 7	Enriched moulding at 6d. ..	1	7	3½
148 10	Frame, 1 member at 1s. ..	7	8	10
27 8	ditto, 2 members at 1s. 6d. ..	2	1	6
14 4	Door caps, 4 members at 3s. ..	2	3	0
10 2	Plain freize at 4d. ..	0	3	4½
5 9	Foliage to Frame at 3s. ..	0	17	3
5 0	Husks at 2s. ..	0	10	0
18 10	Cir. enriched moulding at 8d. ..	0	12	6
4 10	ditto, 1 member at 6d. ..	0	2	2½
8 0	ditto, 2 ditto at 1s. 8d. ..	0	13	4

Carried up .. £84 5 9½

Note.—This first bill is a double sheet, endorsed on the back, "Ornamental Plastering at Shelburne House. (written in gold, Sir John Rushout.)" Probably he was a surveyor employed by Lord Shelburne to check the accounts. From a final statement it appears that Joseph Rose's total bill was £1,651 8s 4d., the original estimate being given as £1,190 9s. 8½d.

SECOND SHEET.

An Abstract is given at the end as follows :

ABSTRACT OF THE FOREGOING ROOMS.

	ft. in.	£	s.	d.
Dining Room	298 15 9½			
Anti Room	272 10 5½			
Drawing Room	107 17 3			
Hall or Vestibule	84 5 9½			
Grand Stairs	147 10 11½			
Library over Dining Room	111 6 10			
1 Pair Chambers and Dressing Rooms	170 8 9			
2 Rooms north of Hall	34 4 0			

TOTAL .. £1,228 9 10

STAIRCASE.

	ft. in.	£	s.	d.
83 0 Plain fascia at 4d.	1 7 8			
56 0 Cir. Moulded Soffite at 6d.	1 8 0			
387 0 Plain freizes at 3d.	4 16 9			
168 9 Plain mouldings at 3d.	2 2 2			
18 4 Sunk Soffite, 1 member at 1s.	0 18 4			
36 0 Enriched at 3d.	0 9 0			
87 0 Moulding, 1 member at 6d.	2 3 6			
371 0 Ditto, 2 members at 1s.	21(?) 12 10			
191 9 Ditto, 3 ditto at 1s. 6d.	13 11 7½			
86 0 Ditto, 4 ditto at 1s. 6d.	7 3 4			
94 4 Ditto 5 ditto at 2s. 3d.	10 12 3			
85 0 Corinthian Cornice, fully enriched at 3s.	12 15 0			
85 9 Freize ditto, ditto at 1s. 6d.	6 8 7½			
60 0 Single Goltoss and flower, 2 mem. at 1s. 6d.	4 10 0			
80 6 Cir. Moulding, 1 member enriched at 6d.	2 0 3			
145 0 Ditto, 2 members at 8d.	4 16 9½			
33 6 Ditto, Vitruvian Scroll at 1s. 3d.	2 1 10½			
64 9 Ditto, 2 members, ribband, &c., at 10d.	2 13 11½			
No. 28 Faces of Ionic Capital at 10s. 6d.	14 10 0			
" 18 Corinthian ditto at 30s.	27 0 0			
" 2 Trusses to Door Caps at 12s. 6d.	1 5 0			
" 12 Enriched Pateras at 4s.	3 0 0			

£147 10 11½

THE ANTE ROOM.

	ft. in.	£	s.	d.
88 yds. Stucco, different from plastering at 1s.	4 8 0			
45 " Circ. ditto ditto at 1s. 6d.	3 7 6			
16(?) Spherical ditto at 2s.	0 2 3			
ft. in.				
94 0 Moulding, 1 member at 9d.	3 10 6			
97 4 Ditto, 2 members at 1s. 4d.	6 9 9			
92 6 Ditto, 2 ditto at 1s.	4 12 6			
12 10 Ditto, 3 ditto at 2s. 6d.	1 11 10½			
28 2 Ditto, 3 ditto at 1s. 6d.	2 2 8			
242 6 Ditto, 3 ditto at 1s. 6d.	18 3 9			

£44 8 9½

	ft. in.	£	s.	d.
93 0 Cornice, 4 members at 9s.	13 9 0			
35 0 Ditto, 4 ditto at 2s.	0 3 10			
103 8 Ditto, 3 ditto at 2s.	10 7 4			
21 0 Sunk Soffite, 4 ditto and goloss at 3s.	3 3 0			
15 0 Circular Plain Moulding at 4d.	0 5 0			
140 10 Ditto, 1 member at 9d.	5 5 0			
261 7 Ditto, 2 ditto at 1s. 2d.	15 5 2			
30 0 Ditto, 3 ditto at 1s. 10d.	2 15 0			
8 0 Enriched freize at 2s. 6d.	1 0 0			
93 8 Ditto at 3s.	14 1 0			
12 10 Ditto, at 3s. 6d.	2 4 11			
12 6 Fanns at 3s.	1 17 6			
222 4 Foliage Ornament at 5s.	55 11 3			
206 0 Ditto on walls at 7s.	72 2 0			
12 0 Raffleed Hasks at 1s. 9d.	1 1 0			

ANTI ROOM CONTINUED.

	ft. in.	£	s.	d.
Add Extra for wins. (windows?)	6 6 0			
No. 1 fan in centre	2 2 0			
14 3in. pateras	0 14 0			
2 ditto larger at 6s.	0 12 0			
8 small honeysuckles	0 8 0			
4 pannels with griffins	8 8 0			
2 faces Corinthian caps	1 16 0			
2 ditto pilasters	3 12 0			
4 quarter ditto	1 16 0			

£272 10 5½

DRAWING ROOM.

	ft. in.	£	s.	d.
16 6 Mouldings, 1 member at 6d.	0 8 3			
154 0 Cir. ditto at 8d.	5 2 8			
199 4 Mouldings, 2 members at 9d.	7 9 6			
34 0 Cir. ditto at 1s.	1 14 0			
8 7 Ditto, 3 members at 1s. 2d.	0 17 2			
31 7 Ditto, 3 ditto at 1s.	2 12 7			
21 4 Straight ditto, 3 members at 2s. 6d.	2 13 4			
8 4 Plain fillet at 2d.	0 1 4			
134 8 Enriched bead at 4d.	2 4 9			
80 0 Raffd. Husks at 1s. 6d.	6 0 0			
106 0 Goloss Flower and fillet at 10d.	4 8 4			
119 6 Corinthian Cornice fully enriched at 3s. 6d.	20 18 3			
119 6 Enriched freize ditto at 4s.	23 18 0			
No. 10 Corinthian faces to Capitals at 30s.	15 0 0			
" 8 Quarter ditto at 10s.	4 0 0			
" 9 Flowers, 1 1in. diameter at 5s.	2 5 0			
" 4 Pateras, 2ft. ditto	4 4 0			
" 16 Ditto, 3in. ditto	0 16 0			
" 16 Small flowers at 3d.	0 4 0			
" 40 Honeysuckles at 1s. 8d.	3 0 0			

£107 17 3

LIBRARY, NEXT DINING ROOM.

	ft. in.	£	s.	d.
186 yds. Different from Plaster, being stucco at 1s.	8 6 0			
25 " Moulding, two members at 1s.	1 5 0			
10 " Rich ditto at 1s. 6d.	0 15 0			
ft. in.				
103 4 Ditto, 2 members at 2s.	10 6 8			
91 4 Circ. Moulding, 1 member at 8d.	0 3 10			
22 6 Ditto, ditto at 10d.	0 18 9			
347 6 Raffed Husks at 1s. 6d.	26 1 3			
No. 22 Ribbons to ditto at 2s.	2 4 0			
124 6 Frame with Goloss at 1s. 6d.	9 6 9			
144 0 Enriched cornice at 3s.	21 12 0			
2 8 Foliage	0 8 0			
217 0 Sup. in 11 fanns. at 2s. 6d.	27 2 6			

£111 6 10

	ft. in.	£	s.	d.
ROOM No. 2.				
73 6 Enriched Cornice and Facia at 4s. 6d.	16 10 9			
34 0 Ditto, circ. ditto at 5s. 6d.	9 7 0			
No. 2 Capitals, Cornice and Freizes	4 4 0			

	ft. in.	£	s.	d.
ROOM No. 3.				
110 0 Cornice and Freize enriched at 4s. 2d.	22 18 4			

	ft. in.	£	s.	d.
ROOM No. 4.				
83 8 Cornice and Freize enriched at 3s. 8d.	15 6 9			

	ft. in.	£	s.	d.
COVED ROOM, No. 5.				
97 0 Cornice and freize enriched at 4s. 6d.	21 16 6			
60 0 Moulded frame, ditto at 2s.	6 0 0			
— Ornament in centre with Circ. Mould.	6 0 0			
No. 4 Garlands at angles	4 0 0			
ft. in.				
121 8 Cornice and freize enriched in No. 6 at 4s.	25 6 9			
81 6 Ditto and ditto, No. 7 at 4s.	16 6 6			
123 6 Ditto and ditto, No. 8 at 3s. 8d.	22 12 10			

£170 8 9

ROOM NORTH OF VESTIBULE.			
ft. in.		£	s. d.
96 0	Cornice and freize enriched No. 1 at 4s. . .	19	4 0
82 6	Ditto and ditto ditto, No. 2 at 4s. . .	16	10 0

£35 14 0

ABSTRACT OF THE FOREGOING ROOMS.

	£	s.	d.
Dining Room	298	15	9½
Anti Room	272	10	5½
Drawing Room	107	17	3
Hall or Vestibule	84	5	9½
Grand Stairs	147	10	11½
Library over Dining Room	111	6	10
1 Pair Chambers and Dressing Room	170	8	9
2 Rooms north of Hall	35	4	0
TOTAL	£1,228	9	10

Note.—A vellum quarto note-book of builders' Accounts which has "R. Pearce" on the front page, who perhaps had some connection with the Hollands,⁴ has found its way into the Soane Museum. Largely the accounts are for plasterwork by *William Pearce*, and the jobs priced seem to be mostly works for Mr. Holland. There is, however, an entry of one job which refers to Lansdowne House, as follows:

The Right Hon. the Earl of Shelburne.
To Thos. Carter, 1768, & 69, & 70.

A Statuary Chimney Piece.			
	£	s.	d.
A chimney piece for the room marked 6 in one pair	8	17	2
A statuary piece for the Library marked 1, as agreement	26	0	0
Chimney piece marked 9, as agreement	14	0	0
Anti Room, as agreement	113	11	5

April 12, 1769. £ s. d.
To 6 slates for Lady Shelburne to muddle on 0 6 0

May, 1768.

To cleaning Column chimney piece dirty as laid by some time 7 18 4
320ft. deal packing case and four men to Holborn Bridge and loading into waggon.

August 8, 1770.

ft. in.		£	s.	d.
3 6	Cube. Statuary to a chimney piece at 35s. . .	6	2	6
15 6	Super. Plain work at 3s. 6d.	2	14	3
8 3	" Moulded at 7s. 6d.	3	1	10½
2 11	" Brochetella Veneering at 25s.	3	12	11
12 4	Running to strap to Mantel and Jambs at 10s.	6	3	4
3 4	Cube. Statuary at 35s.	5	16	8
2 10	Egyptian Veneering at 10s. 6d.	1	9	9
12 2	Run of egg and tongue at 12s.	0	7	6
10 6	Run of Goloss at 8s.	0	4	4

Note.—Comparing the above with the Adam designs for the mantelpieces, it appears that the first one has a leaf ornament and three pateræ, while the second has flutes, heads and a Sphinx panel.

For the first anti-room Adam's design has heads and consoles, a fluted freize and two swags, and vases which might account for the relatively high price of over a hundred pounds.

The only "Column chimney piece" in the set of Adam designs for the Earl of Shelburne is for Bowood. It is headed for "The Great Room" and dated 1763, and possibly the item for packing-case, etc., marks its dispatch to the country five years later, thus accounting for its being "dirty as laid by some time."

In view of the general idea that the Adam mantels came from abroad, or were the work of Italians, this account of Thos. Carter is of great value and interest.

SHELBURNE, NOW LANSDOWNE HOUSE.

COPY OF JON^N GILBERT'S ACCOUNT FOR CARVING, ETC.

Carvers work done for the Rt. Hon^{ble} the Earl of Shelburne at his Lordship's house in Berkeley Square, from March 1767 to December 1768. By order of Messrs. Adams Esq. per. Jno. Gilbert.

DINING ROOM.							
ft. in.		£	s. d.	ft. in.		£	s. d.
110 0	Run of base and surbase at 4s. 3d. per ft. . .	23	7 6	110 6	Run of two mouldings enriched with veined water leaf and bead and pearls at 1s. 10d. ft. . .	10	2 7
132 0	" architraves to doors and windows at 3d. . .	19	16 0	74 6	" of 2 mouldings on panels of ditto with plain water leaf and beads and pearls at 1s. 1d. ft. . .	4	0 8½
12 6	" of circular ditto at 4d.	2	10 0	70 6	Run of one Mem ^b with plain water leaf doors to landing at 6d. per ft. . .	1	15 3
161 3	" of 4 members enriched to Panels of Shutters and Soffits at 1s. 11d. . .	15	9 1	74 4	" of architraves to doors to landing 2 members the oggee with veined water leaf and close beads at 1s. 8d. per ft. . .	6	3 10½
14 6	" of circular ditto at 2s. 6½d.	1	16 10½	35 10	" of architrave 2 mem ^{bes} veined water leaf and close beads at 1s. 8d. . .	2	19 7
No. 132	Pateca flowers to angles of Shutters at 4½d. each	2	9 6	No. 2	Fleuroons to bottom of trusses to center door	0	13 0
	Bases to 2 large Columns 3 mouldings enriched at £2 8s. 6d. each . . .	4	17 0	35 2	Run of Impost round landing with large water leaf, girt 2. 1½ at 1s. 8d. . .	2	18 7
	Ditto to 4 pilasters at 18s. 6d. each . . .	3	14 0	35 2	" of flutes to ditto at 2s. per ft. . .	3	10 4
	Two Quarter ditto at 5s. 6d. each . . .	0	11 0	35 2	" of close beads to ditto at 4d.	0	11 8½
ft. in.				62 1	" of one mem ^b with plain water leaf to ditto at 6d. per ft. . .	1	11 0½
63 4	Run of oggee to Pilasters of Doors enriched with plain water leaf at 6d.	1	11 3	230 3	" of large oggee to pilasters to foot of stairs with plain water leaf at 7d. . .	6	14 3½
10 10	" of 2 mouldings enriched and fluted over Gib door at 3s. 9d.	2	0 7½				
No. 4	Raffled leaves to bottoms of trusses at 6d. each	1	4 0				
	To a large ornament with foliage to fill up the panel to Gib door	19	8 0				
" 6	Fig leaves to figures to ye niches one of ditto in ye Hall at 5s. each	1	10 0				
" 3	Mahogany Doors	—					

		£	s.	d.
No. 384	Patea flowers to angles of Mahogany doors at rod. each	16	0	0
	Chimney pieces. No. 1	12	0	0
	No. 7	9	18	0
	No. 9	9	18	0
	No. 5	5	16	0
	No. 4	9	0	0
Attic story.	No. 2 and 6	2	11	0
	No. 8 and 9	1	15	0
To a set of Ovolo's with eggs to ye powdering				
Rm		0	15	7
Chimney piece of Housekeeper's Room		3	12	6
Ditto to Stewart's Room		5	12	6

ROOM NORTH OF THE HALL.

104	o	Patea flowers to angle of shutters at 4 $\frac{1}{2}$ d. each	1	19	0
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ft. in. FRONT DOOR OF HOUSE IN WAINSCOTT.

46	o	Run of close beads at 6d.	1	3	0
39	o	„ of flutes and bands on ditto at 3s. 6d.	6	16	6
32	o	„ of raffles leaves to ditto at 2s.	3	4	0
No. 8		Patea flowers at 4d. each	1	12	0
„ 18		Ditto to front gates at 4d. each	3	12	0
		To carving a table frame enriched for hall	13	13	0

		£	s.	d.
ANTE ROOM.				
To making Carving and Gilding in Burnished Gold a large Glass frame with ornaments at top and bottom				
		33	0	0
To making Carving and gilding in Burnished Gold a Circular table frame under ditto, full enriched				
		30	0	0
		£313	4	3 $\frac{1}{2}$

*Received Sept. 1767. Pd on acct. of Messrs. Adams in first part of this account100 0 0

One hundred pounds Deducted£213 4 3 $\frac{1}{2}$
8 8 0

*£204 16 3 $\frac{1}{2}$

Received Mar. 19, 1771, of the Rt. Hon^{ble} Earl of Shelburne by Rd. Wall Two hundred and four pounds. 16th by draft on Mr. Jno Rowselle nine months after this date which when paid is the full contents of this Bill and all demands.

Pr. me John Gilbert.

BILL OF CHARGES, ARLINGTON STREET, AND MOOR PARK. ROBERT ADAM, 1763-66.

Scroll of an Acco^t Sir Lawrence Dundas Baronet to Robert Adam, putting values upon the Articles in the most moderate way.

ARLINGTON STREET.

		£	s.	d.	Reference
Taking plans of all the stories of the House & Sections of the Rooms					
—20 days at 6 th					
Design for adding a great Room towards the Green park with Elevations & making a particular Estimate of the Expense.		6	0	0	Vol. 32 (49-53)
—25 Days Drawing at 6 th					
Estimate £6 6.		13	16	0	—
Design of a Stove for the Lobby		5	0	0	—
Lantern for Stairs 5 & Lamp 2		7	0	0	—
To 2 Drawings of Cups for Richmond Races		5	5	0	Vol. 25 (103-4)
To design of a Vase Candlestick		2	0	0	—
To Glass frames for the Salon		5	5	0	—
To another Design for the Long Room		5	5	0	—
To Design of frame for Sir Lawrence Dressing room		3	3	0	—
To design of Glass frame for Lady Dundas's d ^o		3	3	0	—
N.B. These Frames were drawn at full size & given to the Carvers					
To Design of a China Cupboard for Lady Dundas Dressing room		3	0	0	Vol. 17 (214)?
To Design of a Table Frame for Long Room next the Eating Parlour		5	5	0	Vol. 17 (5)
To Design of a Dog Kennel for Mr Dundas at Ask—		5	5	0	Vol. 32 (47-48)
To design of Dog Kennel for Scotland with the Parts at Large, a stable behind, & Sections of the Building		10	0	0	—
To Design of a Carpet for the Salon		7	7	0	—
To painting in Oyl all the parts of the Carpet at Large for Mr Moor		6	0	0	—
To Design of sofa Chairs for the Salon		5	0	0	Vol. 17 (74)
To Design of Terms for Salon		3	3	0	—

Total £100 17 0

Scroll of an Account Sir Lawrence Dundas Baronet to Robert Adam, putting values on the different Articles in the most moderate way.

MOOR PARK (1763-65).

		£	s.	d.	Reference
To Design of a Gateway at Badger Common					
		6	6	0	Vol. 51 (46-47)
To Design of a Gateway next Rickmansw ^t					
		3	3	0	„ 51 (48)
To Design of Cottage & porters Lodge etc.					
		12	12	0	„ 32 (44 46)
To Design of Duckery & plan for pleasure ground					
		12	12	0	—
To First Design of Farm Offices					
		10	0	0	„ 32 (41-43) (outlines only)
To Estimate of d ^o					
		5	5	0	—
To Second Design of the Farm, with new Drawings, as Alterations were made.					
		10	0	0	—
To a particular Estimate of the Expence					
		5	5	0	—
To a Section of the Gallery Design for Tapestry & part of the Border at Large.					
		7	7	0	—
(Sent to Lady Dundas at Spau.)					
To a Design of a Painted Ceiling for the Gallery					
		12	0	0	—
To Design of Scroll Stools for Salon					
		3	0	0	Vol. 17 (73)
To Painting Patterns of Bed Carpet & Sewed Chairs for Lady Dundas					
		1	0	0	„ 17 (168)?
To Fair Drawings of Two Fronts of the House & plan of the principal Story 46 Days of a Draughts man taking dimensions & Drawing D ^o at 6sh. p day					
		13	16	0	1 th scale elev. Vol. 32 (40) Plan 20ft. to rin. new wings.
		£102	6	0	

Arlington Street Drawings. Total 100 17 0

Total for all Designs Done for Sir Lawrence Dundas203 3 0

Endorsed on back.

London, 3rd March 1766. Received from Lady Dundas Two hundred and three pounds 3 shillings in full of the within Bill.

p.p. ROBERT ADAM.

Heading on back as folded.

3rd March 1766.

Scroll of Bills, for designs to Sir Lawrence Dundas Baronet,
At Arlington Street & Moor Park, 18th July 1765,
£193 17th.

Note. On blank duplicate.

N.B. Nothing is charged for the drawings at Large of the different parts of the new gateway & Lodges, nor for Designs of Coach Houses & places for poultry, once proposed near the Stables, but not executed, nor for stands to Lamps in Hall & Great Staircase, nor for the parts at Large of Rickmansworth Gate, nor for figured Plans of Cottage & Duckery, nor for mouldings and ornamented Cieling & Sidewalls, nor for chimney pieces for Do at large, nor for any time in visiting the works or expense of Journeys, These being included in the article of Surveying as well as directing the whole of the Artificers examining and Settling their Bills and giving them such plans at large as were necessary for the Execution.

Mr Adam presents his Compliments to Lady Dundass, & as he is inform'd that Sir Lawrence is unwell, He has taken the Liberty to send the enclos'd Bills to Her Ladyship, & begs she would be so good as look over them.

The Building in Swallow Street being now finish'd except a few things that are doing for Mr Bayne & for which he himself is to pay, Mr Adam would be greatly oblig'd to her Ladyship, if she would give orders for the Bills being paid, he having all the different Tradesmen to pay off. Lady Dundass will observe that there is an Article of £44th 10th refer'd to Sir Lawrence which Mr Adam hopes will be no obstruction to settling the Bill as He most willingly submits it to Sir Lawrence's own determination. There are still some Vouchers in Mr Adam's hands for a few of the Articles in these Bills, which shall be deliver'd up. Lower Grosvenor Street

17th July. 1766.

Note.—It is not known what the building in Swallow Street was. Possibly a washhouse

Endorsed on back. Account Current

		Sir Lawrence Dundas with Robert Adam.	
		Dr	£ s. d.
Nos. 1—	To the Total amount of Artificers Bills		
2	for work done at Arlington Street		
3—	House, For the Gateways at Moor		
4	park & Lodges as p ^r particular		
	States of these Acco ^{ts}	5,710	1 11 ³
NB.	Paid of the above for which		
	Mr Adam has Receipts &		
	Discharges	3,912	19 0
	Remains to be paid	1,797	2 11 ³

£5,710 1 11³

To The Amount of the measured Work & Day Bills at The Cottage, Duckery, Garden Walls, & new planking the River's Edge, At the Hott House & Shed & Kitchen Garden Walls, & melon Beds & addition to Lodges at new Gate performed by Rob ^t Adam as p ^r particular State & Accounts	2,892	4 0
To Cash paid to Norman for Gilding at Moorpark	200	0 0
To Cash for the whole of the Paintings to the No. Gallery, which are all Ready to be put up	275	0 0

Total Expende in London & at Moorpark .. £9,077 5 11³

Wm. Adam & Co. Account Carcase Timber for Kenwood, May, 1768—June, 1769.

The Right Honourable		Lord Mansfield		To William Adam & Co. Dr.			
1768.		Pieces, Feet, C. Q ^{rs} .		Odd.			
May	26	5	98	"	"	Riga Timber	(a 45/- Pr Load 4 8 3
						Cartage	10 0
	27	10	302	"	"	1 ¹ / ₂ inch Listed Wainscott @ 1 Pr foot	15 2 6
		2	35	"	"	2 inch Ditto @ 1 Pr D ^o	1 15 0
				1	"	12 feet 1 ¹ / ₂ inch best yellow X'iana deals @ £13 10 0	3 7 6
						20 12 feet single Ditto. Ditto @ £12 10	2 1 8
						Cartage	10 6
June	13	"	"	"	2	14 feet single yellow clean Gottenb ^u deals q ^t 550 feet at 6 th Pr foot	13 15 0
		"	"	"	2	10 & 12 feet single yellow clean Gottenburgh deals Q ^t 460 feet @ 6d pr. foot	11 10 0
						Cartage	10 6
	25	"	"	"	"	15 12 feet 3 inch best white Dram deals @ £10	2 3 9
						15 12 feet double. Ditto @ 12 10	1 11 3
						15 20 feet 2 ¹ / ₂ inch Petersburgh deals	25 12 3
						10 10 feet 2 ¹ / ₂ inch yellow Xiana Battins at	10 10 17 6
						Cartage	10 6

To Robert Adam Cr

1763.—	Sept ^r 20	By Cash p draft	£	s.	d.
			500	0	0
1764.—	Jan ^y 7	By Cash p Mr Giddes	500	0	0
	April 1	By Cash 2 orders £500 each	1,000	0	0
	July 7	By Cash p Draft	1,000	0	0
	Oct ^r 11	By Cash p D ^o	1,500	0	0
	" 29	By Cash p D ^o	500	0	0

1765.	Jan ^y 21	By Cash p D ^o	1,000	0	0
By Ballance due to Mr Adam			£6,000	0	0
			3,077	0	0

£9,077 5 11³

The following from another paper explains this item of £2,892 4s.

		£	s.	d.
Hot houses, Shed & Garden wall		1,124	11	0 ¹ / ₂
Cottage *		874	6	6
Houses & work in Park		202	16	6
Duckery & Garden wall etc.		477	15	2
Lodge		34	7	0 ¹ / ₂
Melon Frames.		54	10	9 ¹ / ₂
Sundries (Carpenters, Travel Expenses, Sawyers and Cartage)		123	16	11 ³ / ₄

£2,892 4 0

*Note.—Of the above the following is a detail of the Tea Pavilion (Cottage). See drawings, etc., in Chapter II.

Cottage.

Brick work measured	221	7	3
Day Bills	6	0	0
Carpenter & Joiner meas ^d	226	8	7 ¹ / ₂
Day bills to do.	83	2	7 ¹ / ₂
Plasterers meas. bill	98	3	9 ¹ / ₂
Day bill	17	12	8
Plumbers' work	8	2	1
Glazeir	9	16	4 ¹ / ₂
Mason	25	15	0
Iron works	27	10	0
Labourers time from Mr Nasmith	94	4	6
Carver	55	18	6 ¹ / ₂

£874 6 6

Note. The following is the description of the Cottage in the sale particulars August, 1784: "Lot III. A very desirable freehold cottage, exceedingly well built, contains an elegant Octagon Tea-Room, with a Dome ceiling, pleasingly ornamented & painted and completely finished, a waiting Room, Anti Room, and a Garden, pleasantly laid out with valuable shrubs &c, a fish pond, Duckery, Poultry Yard, bordered by a branch from the River Colne and enclosed next the road by lofty walling, also a small dwelling for a Park Gate Keeper."

347

Received London 29 June 1769 Three hundred & Nine pounds 7/9 in full of the above Account and all demands for John Adam
Robert Adam James Adam and self WILLIAM ADAM

A final paper is one sheet only of the carver's account, which is worth giving, as John Minshall is another name to add to that of the carver at Shelbourne House, whose account is given in the Appendix. It will be noticed that the prices are apparently rather higher, though it may be that the work here was more expensive from a greater nicety of detail and finish. The only part remaining of this account, now incomplete, is as follows :

Carvers Work done for the Right Hon^{ble}
Lord Mansfield at Kenwood

pr John Minshall—
To the Outside of Anti room & Housekeepers Room

Feet. In ^t .							£	s.	d.	£	s.	d.
29	—	Run of Water leaf to OGee Moulding @ 1/6	..	..	..	..	2	3	6			
17	7	of Flutes to Torus of Plasters @ 1/6	..	..	..	..	1	6	4½			
14	0	of Ditto to Frieze @ 1/6	..	..	..	..	1	1	0			
15	6	of Ovolo in Eggs @ 1/6	..	..	..	..	1	3	3			
25	6	of ditto to Cornice @ 2/-	..	..	..	..	2	11	0			
16	4	of Water leaf in OGee @ 1/-	..	..	..	..			16	4		
19	10	of Veind water leaf and @ 1 1/6	..	..	..	..	1	9	9			
15	2	of Circular OGee @ 2/6	..	..	..	..	1	17	11			
30	8	of OGee to Base of Balustrade @ 2/-	..	..	..	..	3	1	4			

15 10 5½

To Antiroom.

41	10	Run of Ruffled leaf to Door Arch ^{es} @ 2/3	..	..	..	..	4	14	1			
57	5	of plain water leaf to ditto @ 1/9	..	..	..	..	2	3	0			
63	0	of Veind water leaf and bead and space to Mahogany Door @ 2/6	..	..	..	..	7	17	6			
42	10	of small OGee to Ditto @ 1/6	..	..	..	..	3	4	3			
		No. 18 Patera Flowers to Angles of D ^b @ 1/-	..	..	..	..	2	8	0			
		2 Carved leaves for foot of Trusses	..	..	..	..	1	0	0			

21 6 10

To Library.

149	0½	Run of 3 Members Carv'd to Base @ 3/6	..	..	..	..	26	1	7½			
149	0½	of Subbase with Bead OGee and frieze @ 3/-	..	..	..	..	22	7	1			
127	4	of close bead to Window Shutters @ 4½	..	..	..	..	2	2	5			
168	6	of Veind Water leaf to OGee @ 1/-	..	..	..	..	8	8	6			
26	6	of Flutes of Soffits of Windows @ 1/-	..	..	..	..	1	6	6			

60 6 1¾

Carried over 36 17 3
(Remainder missing.)

The evident careful preservation of the originally complete papers, as much as their detailed contents, suggests that Lord Mansfield took a minute interest in the building operations of the Adams at Kenwood, though Robert's reference in the "text" to the part of the "Works" dealing with the house indicates that Lord Mansfield wished his architect to be regarded as solely responsible for the result.

NOTES ON APPENDIX D.

¹ The first four items not carried out. The bridge is illustrated in the "Works." October 1. Diocletian wing façade. Button's estimate is dated October 25, 1768.

² The great south portico of main house.

³ It will be noticed that the plan was repeatedly changed.

⁴ Henry Holland, senior, Builder, carried out the earlier contract at Bowood, and perhaps built the mausoleum, from R. A.'s designs. See Bowood (chapter II).

⁵ In the statement this does not appear, as it was part of the first account already settled.

⁶ In the abstract the original estimate appears as £280 16s. 3¼d., showing extra of £24

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PART VII. APPENDICES.

THE TOPOGRAPHICAL INDEX TO THE COLLECTION OF
ADAM DRAWINGS

NOW IN THE SIR JOHN SOANE MUSEUM, 13, LINCOLN'S INN FIELDS, W.C.2

MADE AND CLASSIFIED BY THE LATE WALTER L. SPIERS, F.S.A. WITH NOTES AND PREFATORY
ESSAY BY ARTHUR T. BOLTON, F.S.A., CURATOR.

THE fifty-three volumes of the drawings from the office of the brothers Adam represent an immense mass of material, which of recent years has been rendered much more accessible, thanks to the admirable classified lists prepared by the late Curator, Walter L. Spiers, F.S.A., in the form of a MS. volume for the use of students of Adam work at the Soane Museum. It appeared to me that if, from these classified lists, an index of a topographical character could be prepared and printed in this book, it would form the most useful, desirable, and practical guide imaginable to the work of the brothers Adam. It would be, I thought, of much greater value than any mere list of their buildings, which, in the nature of the case, could only be more or less authoritative. Mr. Walter Spiers most agreeably fell in with this suggestion, and his invaluable contribution now printed will undoubtedly be a very real help to all students of Adam work.

To this useful Index I have filled in a column of brief notes, mainly of a technical character, intended to give an idea more particularly of those works which are not more fully dealt with elsewhere in the text. I have further compiled a Cross Index of the clients' names that occur in the Spiers Index, from which study much valuable information has been derived, from family and other relationships, and through such indications various unknown works have been identified and placed. There is a residuum of about fifty names—out of something like four hundred dealt with in this Cross Index—which remain obscure.

The great bulk of Robert Adam's practice and its widespread character are fully reflected in the miniature library of fifty-three great folios of bound-up drawings, comprising nearly nine thousand drawings and sketches, purchased by Sir John Soane in July, 1833, for two hundred pounds, from the trustees of the estate of the late Robert Adam, through Messrs. Gibson, Craigs, Wardlaw and Co., and preserved in the Soane Museum. At the same time, there are immense gaps, if the collection is considered from a wrong point of view, as covering the entire ground of Adam achievement. Neither exclusively nor inclusively are these volumes decisive evidence of work having been actually executed, or not, by Robert Adam. At the same time, they do, regarded as a whole, form a unique guide to the character of his work, subject always to the superior authority of his leading executed and unquestioned buildings and of the first two volumes of his published "Works," issued under his own eye, and in his own lifetime.

The third volume of the "Works," as is explained elsewhere,¹ is a *réchauffé* issued in 1822, after the death of William, by a publisher who acquired the remainders at the final sale in 1821. The fifty-three volumes were not in the sales of 1818 and 1821, but were taken by William's niece to Scotland after an unsuccessful attempt to induce Sir John Soane to purchase them for

£400. There they were put up for sale in Edinburgh, in March, 1833; but as there were no biddings at an upset price of £250 Soane was again approached, and the matter was finally concluded, as the representatives of the family were laudably anxious that the drawings should not be dispersed, but should be secured in some museum. Soane's letter is worth giving, as it is highly creditable to him.

TO MESSRS. GIBSON, CRAIGS AND WARDLAW.

Lincoln's Inn Fields,

8th July, 1833.

GENTLEMEN,—I am favoured with yours of the 2nd inst. and return you my best thanks for the information contained therein relative to the collection of architectural drawings by the late Mr. Adam. [Soane had written to know if these were the same books which he had seen before in London].² I entertain so high a regard for the memory of Mr. Robert Adam that I should regret the dispersion of such a collection of his works, and as, in the event of my becoming possessed of these volumes, they will be permanently secured with the rest of my library and collection for the use and advantage of students in architecture and the artists of Great Britain in general, I beg to say that I am willing to give the sum of £200 for them on their being delivered to me in London.

I am, Gentlemen, your very obedient Servant,

JOHN SOANE.

The recipients of the money were the Trustees of the late Lord Eldin and Miss Clerk, William Adam's niece, who had kept house for him in Albemarle Street and finally in Welbeck Street, where he died. It seems perfectly clear, therefore, that it is to William that we owe this collection of the brethren's work, and we can imagine that his niece, knowing what labour and time he must have given to the pious task, was painfully anxious that the books should not fall into a bookseller's hands, who would break them up for a profit from chance sales of the separated drawings. It must always be remembered, however, that an important selection of Robert Adam's drawings was never included in these volumes, as is apparent from the sale list of 1821.

The Soane collection of the bound drawings is, as it were, swept up out of the office of a very busy working architect. It comprises everything, from slight charcoal notes on odd pieces of any rough or scrap paper, including even the backs of envelopes and letters, that might be handy at the moment, up to elaborately shaded drawings, highly coloured details for decorations, and large folded sheets of full-sizes. The personal sketches are bound in ten volumes, and many are of a most masterly character, too delicate and fragile, however, to lend themselves to photographic reproduction without the loss of their essential grace and character. In Vol. IV, No. 201, a pencil idea for a plan which may be connected with the designs for a new house at Mamhead for Viscount Lisburne, has the following on the back, written in column: "Saturday night is [engaged?]-Lisburne at the Admiralty be there at 3 o'clock-To be at Lady Apsley's Saturday morning 10 o'clock-The leases of Mansfield Street stay on acc Mr. West objecting to-What is cause & get the Duke of Portland to settle it-Chimney of Portland Stone for the hall Newby-Design for the paving of veined & black marbles about 20 inches square-Gallery floor finished for Rose." If the last item relates to Newby, the date would be 1772. Work was going on at the old house of Mamhead from 1769, Apsley House between 1771-75, and Mansfield Street from 1770. This interesting scrap thus gives a very good idea of the multifarious demands that must have been made upon Robert Adam's time. It looks like a memorandum prepared possibly by James Adam or some one in the Adelphi office, and it has happened to be preserved on account of the hasty pencil sketch made by Robert upon the back.

Another instance is that of the Kedleston anonymous letter given in the chapter on that house. A memorandum (59, Vol. LII) of Saturday, February 12, 1775, refers to work for Major Mayne—afterwards Lord Newhaven—Sir Williams Watkin Wynn, and Lord Chancellor Bathurst.

It is in some of these sketches that we seem to come most closely to the mind of Robert Adam. Many are full of elusive charm and the vague suggestiveness of genius. At the same time, the majority of the sketches are authoritative in a marvellous way, and the student who

will take the trouble to follow out his indications through the working drawing to the finished building will be amazed to see how wonderfully Robert Adam managed to get his ideas exactly and faithfully carried out. As an almost invariable rule, the photographs taken for this book have revealed a remarkable coincidence between the work executed and the Adam drawings.

It is difficult to convey any adequate idea of the immense labour and power of work that this Soane collection of drawings indicates. Whatever assistance Robert Adam obtained in the way of staff, the burden of his personal effort must have been immense and his vitality exceptional. There is about his fertility of design something of the amazement which a study of Shakespeare's creative power always produces and no explanation ever satisfies. It seems incredible that any man should be able to maintain such an output for the period of a generation. His personality is shown by a comprehensive treatment which covers the whole field of architecture, decoration and furnishing, linking all together by a harmony of design, which is the basis of the style known by his name. The thoroughness with which individual works are dealt with is astonishing; designs, alternatives, and even duplicates, often show a finish in drawing, detail, and colouring which makes the working architect wonder how the office expenses were met in those days. The silver and other metalwork, carpets, designs for inlaid tables, and the like, seem to have been made without any regard for such considerations. As Horace Walpole says in the case of Syon House, "Adam has displayed great taste and the Earl matches it with magnificence."

The prosperity of England had not yet been foundered in the Revolutionary Wars (1793-1815). The amassed capital of Sir Robert Walpole's great Administration had not been dissipated, and agricultural prosperity, in particular, gave a solid backbone not only to the landowners but also to the rising professional and commercial classes. Only in this way can this vast mass of building work, representing, moreover, only the output of a single office, however fashionable, be understood. The disastrous administration of Lord North, the American troubles and the war with Spain and France leading to the domestic crisis of the Gordon Riots in 1780 do seem to have affected Adam's practice, as the later work seems to lie more in Scotland, and there is a distinct falling off in the amount and character of the outlay proposed. By about 1790, however, prosperity seemed to be returning, and Walpole's letters record his amazement at the expansion of London and its vast traffic. This is the time of Adam's scheme for Fitzroy Square.

In this great mass of Robert Adam's working drawings there are many duplicates, and where this is the case it will often mean that the work has not been carried out. It seems to have been his practice to make two sets, the second usually pricked through, as was the common practice in offices up to the general use of tracing paper and cloths. I can remember the method as still lingering in the office where I was a pupil. Adam seems very often to have sent one set to the client for consideration, and the duplicates, often unfinished, sometimes bear a note to the effect that the completed original was sent to him on such a date. Very many originals are thus missing, but may yet be recovered. A whole series of drawings for a building will bear one date, doubtless that on which they were considered sufficiently finished to be submitted, or sent, to the client. If, for some reason, the design was not carried out or was to be radically altered, the drawings, being returned, may be found along with their duplicates. In one case, an elevation missing in the Soane set was found at Compton Verney. The duplicate, if any, had doubtless been lost.

In another instance, at West Wycombe, I had the good luck to identify the two Adam drawings which are reproduced in this book. One only of these is represented in the Soane by an outline duplicate, the other is entirely wanting. At Stockwood Park, near Luton, a much altered house, I also found an Adam drawing, part of a set in the Soane, for some alteration work, which may have been carried out, but, if so, nothing now remains. At Culzean I found an important ceiling drawing which is lacking at the Soane. A few drawings have also been found at Croome. In the C. J. Richardson collection in the Victoria and Albert Museum are a few Adam drawings, or duplicates, which the donor must have inherited from his father, who was for many years with the Adams. I have been able to identify those which are of any value.

Another way of telling whether the drawings were ever carried out is to note whether they have figured dimensions of a detailed character, and whether, in any other of the volumes, ceilings,

friezes and chimneypieces occur. It seems, however, to have been a personal peculiarity with Robert Adam in developing his sketch plans to begin with the ceiling. Consequently, even when it is only a question of sketch designs which were never carried out, perhaps four or five ceiling designs will be found, covering all the principal rooms. There may even be a carpet or pavement drawing as well. The design will often correspond to the dimensions of the proposed rooms on the plans, but may not show chimney breasts or other breaks, which would definitely fix their actuality and increase the likelihood that they were for work positively in hand.

It is, of course, a great misfortune that the Adam drawings have lost their natural classification, that of each work being a set by itself, from the first sketch to the last full size. Someone with a misguided idea of system has attempted to sort the drawings into a fancy scheme, so that now each work has to be traced through several volumes, involving so many references that without this Index the student is quite at a loss and may very easily overlook important facts. The classification followed in the bound-up drawings throws chimneypiece and ceiling designs, etc., into several groups, and then becomes confused and breaks down in dealing with the great mass of general drawings for works of a very varied character. It must be clearly understood that names and titles on the Soane drawings are in many cases of a much later date. Some seem to be absolute guesses. Many are written in ink over a pencil note and may be a mistake of the compiler. One set of Findlater House is, for instance, headed "White's Club." In many cases Adam was only decorating another architect's building, or altering or readapting old premises, and it is these works in particular which are so difficult to trace out.

This is where the Spiers index will be found of such great assistance, as the student can follow each work through, perhaps, ten volumes. Had the natural method been adopted of keeping each work separate, as it must have been in the architect's office, it would have been easy to trace the development of the building through all its stages and to understand its history. In sorting out Adam's drawings in this way it is certain that many important links must have been lost, which would otherwise have made the task of studying any particular building very much easier and thus have obviated many fascinating historical problems. Among the drawings are a few such links as, for instance, rough working details, crude in character and draughtsmanship, which represent, no doubt, elements supplied for the architect's elaboration and approval. Technically useful, they would be kept among the general drawings of the work, whether any use was made of them or not. Some of them are probably setting out details sent or submitted for approval by Adam's workpeople, by foremen in charge of works, like James Salisbury of the Register House, and even by tradesmen. There are designs, for instance, among the chimneypieces and elsewhere which it is impossible to believe were ever considered by Robert Adam at all. They were put forward and brushed aside, but did not happen to hit the waste-paper basket, and are consequently found pasted into the books by the injudicious snapper-up of unconsidered trifles. In one case—at Osterley Park—a crude mantelpiece design, showing a great Hercules lionskin cloak as a frieze, does happen to have Joseph Wilton's signature. He was a sculptor much employed by Sir Wm. Chambers, R.A., and probably one who had little sympathy with Robert Adam's ideas. The very full and detailed account of the Register House in Scotland will show Adam's method of work, and how closely it resembled present-day office practice. In this exceptional instance the rough working drawings have been to a large extent preserved, and thus have accidentally escaped the usual destruction of architects' drawings. Adam probably followed largely the older system of separate trades, as it is still found existing in Scotland, France, and the North of England. Boswell³ preserves an interesting chaffing argument by David Garrick, who, it will be remembered, not only occupied an Adam house in the centre of the Adelphi Terrace, but had designs made by Adam for additions to his villa at Hampton. "Come, come, don't deny it: they are really national. Why, now, the Adams are as liberal-minded men as any in the world: but, I don't know how it is, all their workmen are Scotch." A curious old tract, quoted by J. B. Wheatley in "The Adelphi and Its Site," bears this out. It recounts the use of the bagpipes to encourage the bricklayers, and laughs at the final victory of Paddy and Murphy as hod-bearers over the Picts and Scots. Robert Adam had, however, a great regard for the London bricklayer, as is shown by one of his reports on the Register House at Edinburgh.

A draft for a letter, which has happened to be preserved on account of a charming decorative sketch pencilled by Robert on the back (43 in Vol. LVI), reads as follows :

“ £1500 London, March 7, 1778.
 “ Received from his Grace the Duke of Roxburghe fifteen hundred pounds by a draft of the Bank of Scotland on Messrs. Kinlock and Hay, London, on account of works carrying on for his Grace.

(Signed) p.p. ROB^t. & JAS. ADAM.

“ SIR,—The above draught for which I thank his Grace in the name of all concerned was duly received & will become due the 9th Inst, as you know there are three days grace. Shall be distributed in the most equitable manner and of which I shall send you an acc^t.

“ Everything goes on briskly and Compey^d (?) has promised me a list of particulars to send you on Tuesday next, so that this letter serves only to advise the receipt of the money, as I shall write you more particularly beginning of next week, and should have acknowledged the favour of yours of the 26th sooner, but have been particularly busy with some things that were pressing.

“ I beg of you to inform his Grace” [Cut off].

This is evidently a case where the workpeople were being paid through the Adams direct, as is proved by another instance where a fragment of a calculation, for dividing up some sums of money between the different trades, has also been preserved.

At Shelburne House the Adams appear to have paid the tradesmen and artists themselves, being repaid by Lord Bute in respect of his share, even after the sale to Lord Shelburne. The later Adam work at Bowood, however, appears to have been done by local builders and estate workpeople (?), the Adams charging for each drawing supplied, and not a commission or, apparently, a sum for superintendence, except a fee for a visit (see “Bowood,” Chapter XI). In the case of the Hertford Town Hall, James Adam seems to have taken the contract himself.

Robert Adam very often made a calculation of cost at the side of his sketch designs. A drawing for a monument to “the late Earl of Glasgow,” December 12, 1775, has this noted in ink :

“ £30. Pyramid to be taken down in Scotland.
 £225. Figure and arms and inscription of marble.
 £15. Carving.
 £30. Designing and estimating 3 or 4 different ideas.

£300.

“ The circular panel and arms and figure and urn of marble, all other parts of freestone or Portland.” In Vol. xix, No. 18 and other drawings refer to this work.

In the case of sketch plans for buildings, it looks as if Adam made a rough estimate at the rate of £1 per foot super, in addition to using the alternative method of cubing. The full account given in chapters XVIII. and XXII. “The Royal Society of Arts” and “The Register House of Scotland” will be found to throw much light on the office and building methods of the time, and in particular on those adopted by the Adam brethren in their extensive practice.

Closely allied to this question of the executive methods of the Adams is that of the Italians who to some extent co-operated with Robert Adam. Among the drawings are a number of hard, mechanical but highly complete coloured drawings, representing ceilings and carpet designs or Scagliola floors, signed as, for instance, “Jo. Guiseppi Manocchi Romano 1766.” There are two complete folios of these drawings which are not now included in the number of the fifty-three volumes of the Adam collection in the Soane Museum. As designs, they have an endless repetition of the same limited elements from which their mechanical effect is largely derived. One may admire the industry and patience displayed, but the qualities are not those of Robert Adam’s authoritative sketches. It is unquestionable that Adam, in the execution of his ideas, was very ably assisted by Italians, stuccoists, scagliola workers and other craftsmen. I do not think, however, that Italians played so large a part in Robert Adam’s work as they seem to have done in the buildings of James Wyatt in the earlier style of his classic days. We may assume, particularly as regards the execution of the marble chimneypieces of the Adam period,

that large numbers were directly imported, having been worked abroad to designs sent out, as is often the case even in the present day. Some estimates, however, for marblework at Lansdowne House seem to show that much of this work was actually done in England. A good many names can also be collected from Smith's "Life of Nollekens," those of clever young sculptors who worked on tablet panels for the friezes of chimneypieces and the like in their earlier days. This was an admirable training, one which is apt to be overlooked in academic schemes of artistic education. About three hundred pounds seems to have been a common allowance for such marble chimneypieces, as we learn from the notes on the plan of Apsley House. Eighty pounds each is allowed for the comparatively simple pair to be seen at the Royal Society of Arts in the Adelphi. Joseph Rose, the chief of the Adam plasterworkers, was an Englishman, and in his work at Syon the co-operation must have been marvellously close, it responds so thoroughly to the published drawings. Rose at the end of his career seems to have turned architect, but Sledmere, his chief work, is essentially dull and seems like an exhausted rendering of Robert Adam's ideas. Rose's drawings have been preserved, and have been used by Mr. Walter Brierly, F.S.A., in his rebuilding of the house after the recent fire. From a memorandum pasted in Vol. IV of the Adam Drawings (No. 201), "The Rev. Mr. Rose's plan by J. Wyatt, as sketched by Jo. Rose," we may, perhaps, gather Rose was also in touch with the rival office.

From documents to which the late curator kindly called my attention it is possible to get some of Rose's accounts for his work (see Appendix later). Similar accounts exist at Nostell. We obtain the name of another plasterer from a memorandum on a sketch (No. 11, Vol. XXVII) for a rotunda at Archerfield, near Berwick. The note, in ink, on the drawing says: "All the ornaments for this dome and entablature with the swags of oak leaves to be done by Mr. Coney, and to run any of the mouldings that he thinks necessary for doing his own part of the work to the most advantage. A copy of this to Mr. Coney of this date. Edinburgh, 4th Sept., 1790."

The question of the co-operation of John, James and William Adam with Robert has been dealt with in the text as fully as the present state of our knowledge allows. Everything goes to show that the sun of the "Constellation of the Adelphi" was finally eclipsed at Robert Adam's death, and only ineffectual fires were left to flicker out by the end of the century.

END OF PREFATORY ESSAY.

NOTE, AUTHOR TO READER.—The *Topographical Index* which follows has an *Index of Counties* (page 360), and a *Summary List of Names of Clients* to facilitate reference to the main *Cross Index of Clients*, through which works may be traced apart from their locality. The *Topographical Index* has three Sections—*Country I, London II, Unknown III*. There is a reference Note at the end dealing with Adam designs for decorative accessories. The whole of this Appendix is to be regarded as complete in itself.

NOTES ON APPENDICES.

¹ See Note, Appendix C, as to the disposal of the Adam copper plates.

² March 23rd, 1818, Monday. "Called on Mr. Adam in Albemarle Street 13, and looked over drawings and then went with him and Miss Clerk to see the casts and marbles at Pedlar's Arms(?) returned to solitary dinner." The sale took place May 20-22, 1818.

³ Boswell's *Life of Johnson* (Macmillan, Vol. II, page 97), March 1775, dinner at Beauclerk's house, Adelphi Terrace.

⁴ The name is not clearly written; probably it is that of the clerk-of-works in charge. A reference to the *Index of Drawings* will show that the house in Hanover Square was approaching completion. The dates are 1776-80. The drawings for Floors Castle are earlier—1772-73.

INDEX OF COUNTIES.

A CROSS INDEX OF THE COUNTIES IN THE TOPOGRAPHICAL INDEX TO THE COLLECTION
OF ADAM DRAWINGS IN THE SIR JOHN SOANE MUSEUM.

	PAGE		PAGE		PAGE
ABERDEENSHIRE.		DERBYSHIRE.		HADDINGTONSHIRE	
Aberdeen, Buildings at ..	1	Kedleston	18	Seton (or Seaton Castle) ..	18
Castle Fivie	6			Yester House	12
ANTRIM, IRELAND.		DEVONSHIRE.		HAMPSHIRE	
Castle Upton	6	Bicton	3	Christchurch	6
ARGYLESHIRE.		Exeter	13	The Grange	15
Ardincaple	2	Killerton	19	Hackwood Park	15
Ardhinglass	2	Manhead	22	Southampton	29
AYRSHIRE.		Merryfield	22		
Achuncrow	1	Saltram Park	27	HEREFORDSHIRE	
Auchincruie	2	Ugbrooke	30	Moccas Park	23
Ayr	2	DORSETSHIRE		HERTFORDSHIRE	
Culzean Castle	8	Sherborne Castle	28	Hertford	17
Dalquharran Castle ..	9	DUBLIN, IRELAND.		Highdown	18
Fullarton Castle	14	Mary Street	9, 10	Moor Park	23
BANFFSHIRE.		DUMBARTONSHIRE.		Welwyn	30
Cullen	8	Dunbar Castle	10	Wormleybury	31
Findlater Castle	13	Dunbar, Inn at	10	HUNTINGDONSHIRE	
BEDFORDSHIRE		DUMFRIESSHIRE.		Kimbolton Castle	20
Blunham	4	Dumfries	10	INVERNESS-SHIRE.	
Luton Park	21	Westerkirk	30	Balaville House, Badenoch ..	3
Stratton Park	29	EDINBURGH		Moy House	23
Stockwood Park	29	Balbeardie	3	KENT.	
BERKSHIRE.		Bush, House of the	5	Beckenham	3
Ruscombe House	27	Dalkeith House	9	Brasted Place	4
BERWICKSHIRE.		Buildings at Edinburgh ..	10-12	Charlton	6
Archerfield House	2	Jenston House	18	Cobham House	7
Aytown	3	King's Crommond, Midlothian ..	20	Coombank	7
Blackadder House	3	Lasswade Church	21	Eastwell Park	10
Mellerstain	22	Oxenford Castle, Dalkeith ..	25	Hatch House	17
Thirlstane Castle	30	Woodburn House, Dalkeith ..	31	Ingress	18
BUCKINGHAMSHIRE.		Congleton, East Lothian ..	7	Kingsgate	20
High Wycombe	17	Gosford, East Lothian ..	15	Kippington Park	20
West Wycombe	18	Newliston, West Lothian ..	24	Surrenden	30
Shardeloes	28	Barnton Castle, Mid Lothian ..	3	KINCARDINESHIRE	
Stowe	29	Sunnyside, Midlothian ..	29	Balmakewan	3
CAMBRIDGESHIRE.		ESSEX.		KINROSS-SHIRE	
University and King's Colleges ..	6	Audley End	2	Blair Adam	4
Ninewells House	24	Copped Hall	7	Fordie	14
CHESHIRE.		Dunmow Lane	7	KIRKCUDBRIGHTSHIRE	
Booths	4	Harwich	17	Cavens	6
Eaton Hall	10	Low Leyton	31	LANARKSHIRE.	
CLACKMANNANSHIRE.		Mustley	22	Aikenhead	1
Alva House	2	Ray Hall	26	Bothwell Castle	4
Schaw Park	27	Weald Hall	30	Maudsley Castle	22
CROMARTY.		FORFARSHIRE.		Glasgow, Buildings at ..	14-15
Bewley Castle	3	Pannure	26	Caldwell	5
Church at Cromarty	7	GLAMORGANSHIRE.		King's Inch	20
Castle (near)	7	Cardiff Castle	6	Lint House	21
CUMBERLAND.		Wenvoe Castle	30	Rosebank-upon-Clyde ..	27
Lowther Hall	21	GLASGOW.		LANCASHIRE.	
Whitehaven Castle	31	See Lanarkshire.		Knowsley	20
DENBIGHSHIRE.		GLOUCESTERSHIRE.		LEICESTERSHIRE	
Llannader House	21	Bromsborough House	5	Stapleford	29
Wynnstaf House	32			LINCOLNSHIRE	
				Humbertstone	18

INDEX OF COUNTIES.

361

LINLITHGOWSHIRE. PAGE

Balbeardie	3
Barnbogle Castle ..	3
Chamfleurie House ..	6
Hopetoun House	18
Jeriston House	18
Moy House	23

LONDON.

Separate Index ..	33-51
-------------------	-------

MEATH, IRELAND.

Summerhill House ..	29
---------------------	----

MIDDLESEX.

Hampton	16
Isleworth	18
Hendon	17
Kenwood	19
Muswell Hill	23
Osterley Park	25
Syon House	28
Syon Hill	28
Strawberry Hill	29
Teddington	30
Thistleworth House ..	18

NAIRN.

Fort George, Moray Firth..	13
----------------------------	----

NORFOLKSHIRE.

Gunton Park	15
Ramham Hall	26
Scraby House	27

NORTHAMPTONSHIRE

Burghley House	5
Castle Ashby	6
Norton Church	24

NORTHUMBERLAND.

Alnwick	1
---------------	---

OXFORDSHIRE.

Nuneham Harcourt ..	24
Oxford	25

PERTHSHIRE

Clunie Castle	7
Drimmic House	9
Drummond Castle	9
Dunkeld	10
Glencarse	15
Tully Soul	30

RADNORSHIRE

Stanage House	29
Stanage Church	29

RENFREWSHIRE.

Castle Semple	6
Walkingshaw	30

ROXBURGHSHIRE

Floor's Castle	13
Minto House	22
Newton Don, Kelso..	24
Stobs Castle, Hawick ..	29

SELKIRKSHIRE

Phillips Haugh	26
----------------------	----

SHROPSHIRE

Shrewsbury Castle ..	28
----------------------	----

SOMERSETSHIRE

Bath	3
Witham Park	31

STAFFORDSHIRE.

Chillington Park	6
------------------------	---

STIRLINGSHIRE

Arthrey House	1
Alva House	2
Bol Retiro	4
Buchanan Castle	5
Donovan House	9
Herbertshire House ..	17
Knockear Castle, Loch Lomond	20

SUFFOLK

Bury St. Edmund's..	5
Great Saxham	15
Ickworth	18
St. Edmund's Hill (Bury St. Edmund's) ..	27

SURREY.

Claremont	7
Cobham	7
Epsom	13
Fennells Place	13
Hatchlands	17
Kingston (?)	20
Mitcham	23
Oak's Castle (Epsom) ..	24
Petersham	26
Putney Common	26
Putney Heath	26
Richmond	26
Richmond Park	26
Weybridge	31
Wimbledon	31
Wonersh	31
Wonersh Church	31

SUSSEX.

Brighton	5
Goodwood	15
Saint Hill House	27

WARWICKSHIRE.

Compton Verney	7
Upton	30

WESTMORLAND

Appleby	2
---------------	---

WEXFORD, IRELAND.

Loftus Hall	21
-------------------	----

WIGTOWNSHIRE.

Balhazy (Glasgow) ..	3
Glasserton House ..	15
Kirkdale	20
Newton Stewart	24

WILTSHIRE

Bowood	4
Castle House, Calne ..	6
Corsham Court	7
Fonthill	13
Littlecote	21
Longleat	21

WORCESTERSHIRE.

Croome Court	7
Croome Church	8
Worcester Cathedral..	31

YORKSHIRE.

Banner Castle	3
Brodsworth	5
Byram	5
Halnaby (?)	15
Harewood House	16
Harewood Church	17
Newby Hall	23
Nostell Priory	24
Pontefract	26
Rudding Hall	27
Temple Newsham	30

NOT CLASSIFIED.

Briesley	4
(Duke of Northumberland)	
Eyton House	13
(Earl of Bute.)	
Rosebank	26
(Mr. Duncan)	
Stuckeraduff House ..	29

SUMMARY OF ABOVE ENTRIES.

ENGLAND.

Beds.	Hereford.
Berks.	Herts.
Bucks.	Huntingdon.
Cambs.	Kent.
Cheshire.	Lancs.
Cumberland.	Leicester.
Derbyshire.	Lincs.
Devon.	London.
Dorset.	Middlesex.
Essex.	Norfolk.
Gloucester.	Northants.
Hants.	Northumberland.

Oxon

Shropshire
Somerset.
Stafford.
Suffolk.
Surrey.
Sussex.
Warwick.
Westmorland.
Wilts.
Worcester.
Yorks.

WALES.

Denbigh
Glamorgan.
Radnor.

SCOTLAND.

Aberdeen.
Argyle.
Ayrshire.
Banffs.
Berwick.
Clackmannan.
Cromarty.

Dunbarton

Dumfries.
Edinburgh.
Forfar.
Glasgow.
Haddington.
Kincardine.
Inverness.
Kinross.
Kircudbright.
Nairn.

Perthshire.

Renfrew.
Roxburgh.
Selkirk.
Stirling.
Wigtownshire.

IRELAND.

Antrim.
Dublin.
Meath.
Wexford.

THE TOPOGRAPHICAL INDEX TO THE COLLECTION OF ADAM DRAWINGS

NOW IN THE SIR JOHN SOANE MUSEUM, 13, LINCOLN'S INN FIELDS, W.C.2.

MADE AND CLASSIFIED BY

THE LATE WALTER L. SPIERS, F.S.A., SIXTH CURATOR OF THE SIR JOHN SOANE MUSEUM.

Section I.—Country: Designs for buildings in the United Kingdom other than Section II, London (for which see pages 33-51).
See also Section III, Unknown (pages 52-58).

Situation and Subject.	Volume.	Drawings and Name of Client.	Date.	Notes by Arthur T. Bolton, F.S.A., Curator
ABERDEEN, RECORD OFF. Design for a new building ..	Vol. 38 (55-58)	3 plans, 1 elevation..	1772	Characteristic Adam elevation. Four pilasters, Ionic order, of two storeys on rusticated ground floor. Wide central intercolumniation with large Venetian in arch. L-shaped plan.
ABERDEEN, near. Design for a villa .....	.. 46 (8-12)	John Gordon. 3 plans, 2 elevations.	1781	56 x 28ft. 2 floors and half-basement. Hall 2 r. and stairs. 4 b. and closet. Small Doric porch, 5 x 16ft. with ped., flanked by 2 large Venetian in arches. Impost band at level 2nd floor windows. Cornice balus. and hipped roof.
ACHINCREW HOUSE, Ayr- shire. Design for a house ..	.. 44 (60-65)	James Murray of Broughton. 4 plans, 2 elevations.	1766?	23ft. extent. 2 storeys and half-basement. Long, low, plain type with Venetians in arches. Plan ordinary. Wings advanced with quadrants. 10-stall stable forms part of house. Probable early date. See Auchincruie. Ceilings fit this plan.
AIKENHEAD, near Glasgow Design for a house .....	.. 42 (20-25)	Thomas Brown 4 plans, 2 elevations, 1 section	1777	103ft. extent. Centre 2-storey block, 63 x 33ft. Quadrants to stable blocks 61 x 20ft., spaced 63ft. apart. Plain type of Classic without orders. 5 windows in front, 3 advanced with pediment. 3 r. 5 b. Elevation headed "North front of a new design showing the manner of joining the House and Offices by a circular corridor."
Friezes .....	.. 53 (48)			
Dining room				
Breakfast-room				
South room				
Chimney-pieces .....	.. 23 (85-87)		1777	
Dining-room				
Breakfast-room				
Drawing-room				
AIRTHREY HOUSE, Stirling- shire. Design for a house .....	.. 48 (75-80)	Robert Haldane. 3 plans, 2 elevations, 1 section	1790	194ft. extent. Centre 72 x 38ft. Links straight 18, wings 43. Library and nursery. Centre has hall and 3 r. 6 b. 1st floor. No access to bedrooms in wings from centre. 3 floors and half-basement; wings 2 floors and half-basement. Plain style. 5 windows to centre, 3 under ped. Semicircular back projection having circular Doric peristyle on ground floor carrying balcony. 2nd Design Castle style. Lunette-shaped plan with a castle court. Circular hall 14ft. diam., 3 r. and nursery, 1 b. 2d. 1st floor, 7 b. (2 oct.), and odd bits for d.r. and p.c. 105ft. 6ins. x 63ft. total extent. House on the last slope of the Ochill Range. Walled park 4 miles.
Airthrey Castle, another de- sign ..	.. 48 (81-87)	5 plans, 2 elevations		
Entrance lodge and gates ..	.. 48 (88, 89)	1 " 3 "		
ALNWICK CASTLE, North- umberland. Dining-room .....	.. 27 (37)	1 section		"Gothick" by desire of the Duchess. Some work was done 1760 and might be represented by the earlier undated drawings. The interior of Alnwick has all been reconstructed in an Italian style. Admired at the time, the interiors of Alnwick shown in these drawings are not attractive specimens of Gothic. A. Carlyle, who was there in 1738 with James Adam, Home and Robertson, mentions "that the Castle had not been repaired and beautified" at that time.
Circular room .....	.. 39 (10)	1 "		—A. C., <i>Auto</i> , p. 391. <i>The Beauties of England</i> (1777) says: "Part of it is very ancient, but most of it has been rebuilt by the present duke. The architecture of the new buildings is quite in the castle style, and very light and pleasing. The apartments are all fitted up in the Gothic taste and beautifully ornamented." See <i>Warner's Tour Through Northern Counties</i> (1802) for a fuller account.
Saloon .....	.. 39 (16)	1 "		See 11 (92), pencil sketch for Tomb (?) in chapel; 27 (40), sketch for chimney-piece.
Side of a room .....	.. 39 (12)	1 "		
" .....	.. 39 (14)	1 plan, 2 sections ..		
Library (sketch) .....	.. 24 (214)	1 section		
Ceilings				
Circular room .....	.. 11 (30)		1770	
Another room .....	.. 11 (29)			
Frieze, f.s. ....	.. 39 (13)		1769	
Chimney-pieces .....	.. 22 (50-54)			
Saloon				
Drawing-room				
Library				
Impost, circular room, f.s. ..	.. 27 (39)			
Chapel .....	.. 39 (17)	1 section	1780	
" stained glass window?	.. 39 (18)			
" pedigree panels .....	.. 39 (10) and			
" .....	.. 27 (38)			
" carpet .....	.. 17 (201, 202)		1777	
Castellated building on a rock	.. 39 (20-22)	3 plans, 3 elevations	1780	
Bridge .....	.. 51 (35)	1 elevation	1783	Bridge.—Early design? 3 arches round turret piers. Battlements rather crude. No. (22), no date. "A gateway." Probably earlier design.

Situation and Subject.	Volume.	Drawings and Name of Client.	Date	Notes by Arthur T. Bolton, F.S.A., Curator
ALVA HOUSE, near Stirling. Additions and alterations .. Stabling and farm offices .. Lodge and gateway	Vol. 34 (57-63) " 34 (64-67) " 34 (68) ..	John Johnstone. 4 plans, 3 elevations 2 " 2 " 1 " 1 "	1789 1789 1789	A modern façade for an old Scotch house with steep roofs. Scheme for altering and decorating south front. Ionic of 2 storeys on a rusticated ground floor. Pedimented centre with large Venetian. <i>Stabling and farm offices</i> in "the castle style" planned round a circular court 100ft. diam. Lodge simple with metal screen.
APPLEBY, Westmorland. Designs for Town Hall and County Courts	" 36 (19-25)	4 plans, 3 elevations		3 different designs, smallest 72 x 56ft., largest 102 x 35ft. Treatment of Ionic pilasters on a rusticated ground floor. Plan 2 Courts and Grand Jury room.
ARCHERFIELD HOUSE, near North Berwick. Plan of the principal floor .. Dining room .. Drawing room ..	" 27 (27) .. " 27 (8, 9) .. " 27 (1, 5, 7)	Mr. Nisbet. 1 plan .. 2 sections .. 4 " 1 sketch ..		Outline Drawings: No. (8), most Adam-like, also Rotunda. "Edinburgh. 4 Sept., 1790. A copy of this is given to Mr. Coney of this date," "to do all ornaments and any necessary mouldings."
Library .. Rotunda .. Saloon .. Staircase .. " balustrade .. Ceilings .. Dining-room .. Drawing-room .. Library .. Rotunda ..	" 27 (2, 4, 17-20) " 27 (11-13) " 27 (14) .. " 27 (16) .. " 27 (26) .. " 27 (10, 11, 21-25)	4 " 3 " 3 " .. 1 " .. 4 "	1790 1790	
ARDINCAPLE, on coast south of Oban, Argyshire. Ante room (or head of a staircase?) Dressing-room .. Ceiling, dressing-room .. Chimney pieces (uncertain locality)	" 50 (51) .. " 10 (30, 31) " 12 (152) .. " 22 (72-74)	Lord Frederick Campbell. 1 plan, 4 sections .. 1 " 1 elevation	1774 1762	A. is given with date 1765 in a list of R. Mylne's works. The drawings are for additions to a house. The chimneypiece good designs are uncertain as belonging to A. See Pennant, <i>Scots Tours</i> , vol. 2, p. 179.
ARDHINGGLASS (Loch Fine, opposite Inverary), Argyshire. Design for a house	" 45 (1-4)	Sir James Campbell. 3 plans, 1 elevation ..	1773	Incomplete. Plans and elevation do not agree. Perhaps an older house to be added to. Plan shows hall, ante and 3 r. <i>Scots Tourist</i> says on a peninsula. Garnet, Vol. 1, p. 74, says "House is new, large & convenient, but the architecture by no means elegant. Old castle pulled down"
AUCHINCRAE, 3 miles from Ayr. Ceilings .. Hall .. Dining-room .. Drawing-room .. Chimney-pieces .. Hall .. Dining-room .. Drawing room .. Tower ..	" 11 (221-223) " 22 (210-221) " 19 (150-162)	Richard Oswald 2 plans, 1 elevation, 1 section	1766 1766 1778	Interiors. <i>Tour to Western Highlands</i> (1787) says, p. 117: "A very good house built by the late Mr. Oswald (d. 1785).... The river Ayr winds through the grounds. Only servants there and place neglected. Left to widow for life." "Mr. Oswald, who was possessed of considerable taste for painting has decorated the rooms, which are handsome and commodious, with the works of several good masters." <i>Tower</i> . 19ft. 6in. diam. x 30ft. to top battlements. 2 floors. Upper 15ft. circle tearoom with 5ft. terrace round, reached by double raking stairway. Culzean type
AUDLEY END, Essex. Library .. Ceilings .. Library .. Little drawing-room .. Friezes .. Great parlour .. Drawing-room .. Chimney pieces .. Great parlour .. Library .. Great drawing-room, etc. Mirror and commode .. F.S. details, settle or chair .. Standard candlestick .. Pedestal (sketch) .. Temple .. Bridge ..	" 50 (56) .. " 11 (96-100) " 53 (39) .. " 22 (130-134) " 20 (199) .. " 42 (111) .. " 6 (70) .. " 51 (209) .. " 27 (28) .. " 51 (21)	Sir John Griffin Griffin 1 plan, 4 sections 1 section .. 1 plan, 1 elevation ..	1763 1765 1763-1765 1778 1772	Scheme of decoration for a room. Note.—"This is the drawing from which Mr. Adair is to estimate "Adair's name occurs as a carver in Lord Shelburne's Accounts, 1772, for picture frames. 52 (111), pencil F.S., 1ft. 6ins. high, shows top, leg and rail. Temple outline, 14ft. diam., domed Plaster relief. Griffins and candelabra Bridge.—Rough figured drawing. 1 segment arches—25ft., 18ft., 8ft. 6ins. rise 6ft. from V-shaped startings at 7ft. 6ins. from water-line. Total extent 76ft between walled banks 20ft. roadway. Ugly pierced parapet.
AYR. Steeple of Custom House .. Design for proposed alteration .. Bridge, two designs	" 34 (103) .. " 34 (103) .. " 34 (101, 102)	1 elevation .. 1 " .. 2 plans, 2 elevations, 1 section		Addition of classical features to old plain tower with an open turret on an ogee roof. A circular drum with peristyle of columns with an egg-shaped dome. New door and windows Bridge.—3 arches, 70ft. centre, 58ft. side; 21ft rise above water. Archivolts; radiating joints to spandrels; rustic piers with paterae. The New Brig, made famous by Burns (1759-1796) dialogue (1787) was opened 1788: "There'll be if that date come, I'll wad a boddle, Some fever whig maeories in your noddle." Ink sketch, Vol. 1 (84)

INDEX OF ADAM DRAWINGS. SECTION I.—COUNTRY.

3

Situation and Subject.	Volume.	Drawings and Name of Client.	Date	Notes by Arthur T. Bolton, F.S.A., Curator
AYTOWN, Berwick. Entrance lodge and gates	Vol. 46 (155, 156) and " 51 (100)	John Fordyce. 1 plan, 1 elevation	1791	Rubble 1-storey lodge, wall and wood gate. Thatched roof. 30ft. extent. Plan and elevation do not agree.
BALAVILLE HOUSE, Badenoch, Inverness-shire. Design for additions	" 31 (63-76)	James Macpherson. 9 plans, 5 elevations	1790	1st D. 90 x 23ft. Increase depth by 21ft. with new south front. 2-storey Ionic on a plinth. Attic over. Unbroken entablature. 2nd D. 138ft. extent. 3-storey centre, 70 x 44ft. 2-storey wings. Centre has 2-storey Ionic on rustic ground floor. Large Venetians.
BALBEARDIE HOUSE, near Edinburgh Design for house Design for a castellated tea-room	" 32 (87-89) " 32 (90-92)	Alexander Marjoribanks 3 elevations 3 plans, 2 elevations	1793 1793	The dated detail elevation is fully figured. No plans. 152ft. extent. Centre block 48 x 34ft. 2in to top cornice. Connecting arches with screens of columns. Tea-room is in the Castle style octagonal.
BALHAZY, Glasgow. Design for house	" 30 (112-118)	John McCulloch. 5 plans, 2 elevations, 1 section	1788	150ft. extent. Centre block, hall and 3 r., one of which octagon. Straight links and single room pavilions. 5 b. and 3 in attic. Back quite plain. Front has centre bay of two pilasters enclosing large arched Venetian and carrying a pediment. Order 2 storeys in height.
BALMAKEWAN, Marykirk, Angus. Two designs for house Sketch	" 31 (81-90) " 1 (99)	Thomas Gillies. 6 plans, 3 elevations, 1 section	1789	68ft. (1) Simple Italian. (2) 2-storey Ionic peristyle centre round 24ft. circular saloon. Hall and 3 r. 5 b. and 1 dress. The extensive office court to be sunk as Dr. Turtin, Brasted.
BANNER CASTLE, Yorkshire. Design for house Two designs for gateway	" 29 (54-57) " 29 (58, 59)	Lord John Murray. 2 plans, 2 elevations " " "	1782	Banner C. Baronial design. Barnboulge the same style, but based on Δ, as is Barnton, which is in a very baronial "Castle style."
BARNBOUGLE CASTLE, Linlithgow. Proposed addition	" 37 (51-58)	Earl of Rosebery. 2 plans, 6 elevations		"Barnboulge Castle, long the seat of the Mowbrays, half mile from Dalmeny House on the shore of the Forth. Bought 1662 by Sir Archibald Primrose Carrington, Lord Register of Scotland, founder of Rosebery family, residence until 1815 when D. H. built."— <i>Scottish Tourist</i> .
BARNTON CASTLE, Midlothian. Design for a new house	" 29 (72-79)	George Ramsay. 4 plans, 3 elevations, 1 section		Of the designs for Bath only the bridge was built. The Assembly Rooms designs, undated, are probably early; they are not in characteristic Adam style, but rather Roman or Italian. Extensive plan. As the new Assembly Rooms were built 1760-71 at cost of £20,000 by J. Wood, junr., architect, the Adam plans may be 1768 or earlier.
BATH, Somerset. Design for the ball and concert rooms	" 28 (45-49)	" 1 plan, 1 elevation, 3 sections		
BATH, NEW TOWN. Designs for laying out the New Town Pulteney Bridge Plan for a prison	" 38 (1, 6-9) and " 10 (79-82) " 38 (2-5) and " 51 (22, 23) " 38 (10, 11)	Sir Wm. Pulteney, Bt. 3 plans, 5 elevations, 1 view 1 plan, 4 elevations, 1 section 2 plans, no elevations	1777, 1782 1768 1771	Design for a great crescent 4 storeys high, built of rubble with ashlar dressings. Order of 2 storeys and attic. Embanked wall to river and architectural stairways. The bridge is lined with shops. 51 (22-23), small scale drawing, shows 3 arches with range of shops over. Centre feature Venetian arch with ped. over. 1768, Private Act obtained by Bathwick Estate for building bridge. Bridge was in course of construction, Christmas, 1771; had been built with shops, 1774.
BECKENHAM, Kent. Design for a parsonage house Design for an ornamental barn Sketch ditto	" 35 (101-110) " 35 (111-114) " 21 (105) ..	Rev. — Rose. 5 plans, 4 elevations, 1 section 2 plans, 2 elevations 1 elevation	1788	1st D., 68ft. extent, 3 storeys. Ionic 2-storey coupled pilasters. Ground floor rustic with Doric porch. Front in 3 bays with centre pediment. Rich frieze. 2nd D., 52ft. extent, plain brick. 2 Venetians and circle projection at back. Plan, hall, 4 r., 8 b., 7 dress-rms.
BEWLEY CASTLE, Beaulieu, Hampshire. Design for house	" 30 (72-78)	3 plans, 2 elevations, 2 views	1777	In the Castle style. Plan 2 sides of square placed lozenge wise. Circle room at the apex.
BICTON, East Budleigh, Devon. Design for house " " gatehouse	" 43 (55-59) " 43 (60) ..	John Rolle Walter. 3 plans, 2 elevations 1 elevation	1772 1772	Since reconstructed. Outline drawings only. Plan of a small centre block of ante and 2 r. with staircases and large stable and office wings forming 3 sides of a quad. at back. Extent 213ft. Centre is in 3 storeys. Ionic of 4 engaged cols. with pediment. Ground floor rusticated. 2-storey plain wings. Gatehouse. —Crowstep and turrets.
BLACKADDER HOUSE, Allanton, Berwick. Proposed additions and alterations	" 32 (77-86)	Alexander Boswall. 6 plans, 3 elevations, 1 section		To add a centre feature of 4 engaged Ionic cols. and ped. raised on rusticated ground floor, some offices and a back wing—not important. Allanton Village, where stood David Hume's home, Ninewells.

INDEX OF ADAM DRAWINGS. SECTION I.—COUNTRY.

5

Situation and Subject.	Volume.	Drawings and Name of Client.	Date.	Notes by Arthur T. Bolton F.S.A., Curator
BRIGHTON, The Stein. Designs for additions and alterations	Vol. 30 (21-29)	Mrs. Fitzherbert. 5 plans, 3 elevations, 1 section	1786?	For the earlier house, afterwards absorbed in the grounds of the Pavilion, and not for the later house existing, but altered at Brighton. See text, Chapter 29. See Vol. 10 (124), original pencil sketch.
BRIGHTON, Sussex.		Rt. Hon. Wm. Gerald Hamilton.		Redecoration of a house.
Ceiling, dining-room	" 14 (95)			
Friezes	" 53 (40, 41)			
Hall				
Dining-room				
Drawing-room				
Chimney-piece	" 23 (173)			
Carpet, drawing-room	" 17 (211)			
Sideboard and wine cistern.	" 6 (116)			
BRODSWORTH, near Doncaster, Yorks.		Archbishop of York.		
Proposed new house	" 41 (24-28)	3 plans, 2 elevations		
Proposed addition to existing house	" 41 (29-31)	2 " 1 "		
Table	" 17 (11)		1768	
Silver vase	" 25 (106)		1768	
BROMSBOROUGH HOUSE, Gloucestershire.		Yates.	1761	
Measured plans of house	" 44 (75)	3 plans		Incomplete, as apparently no principal floor. Stable plan 130ft. extent. Has a courtyard 126 x 56ft. Only an outline plan.
Design for stables	" 44 (76)	1 "		
BUCHANAN CASTLE, Stirling.		Duke of Montrose.		
Design for a house	" 43 (16-20)	4 plans, 1 elevation		332ft. extent. Centre 120 x 58ft. Wings 60 x 65ft. Links straight. No special interest in the plan and only an outline of the elevation.
BURGHLEY HOUSE, Northants.		Earl of Exeter.		
Hall	" 50 (82)	1 plan, 4 sections		Capability Brown is referred to as making designs for altering the house in letters of the period—1756—to Sanderson Miller of Radway.
Staircase	" 50 (81)	1 " 4 "	1779	No. 50 is a rough plan, giving dimensions 42ft. 2ms. x 24ft. 3ins. x 13ft. 3ins. high.
3 ceilings	" 11 (124-126)		1765	Inside elev. given, apparently as it was, with a view to a decorative scheme (?). The staircase is in outline, unfinished and partly coloured as though a decoration scheme. Blue scag cols. with gold caps on green walls and a fresco are shown.
Hall			1765	The ceilings are of early type of Adam work. H. W. notes at Burleigh, Lord Exeter furnishing, July 1763 (Vol. 5, p. 354). Gateway, battlemented wall, round turrets, tracery balcony, Gothic arch and traceried doors. Gothic castellated. Boathouse same type.
Library			1767	
A room				
Organ case	" 25 (6)		1770	
Entrance gateway	" 51 (53, 54)	2 plans, 2 elevations	1778, 1779	
(See sketch)	" 21 (119)			
Boathouse	" 43 (38-41)	4 " 3 1 view		
BURY ST. EDMUNDS, Suffolk				
Theatre and Market Hall, additions and alterations	" 38 (38-40)	1 plan, 2 elevations	1775	Existing. Reconstruction of older fabric. Ionic centre feature on each face, rusticated ground floor. Birch and stone.
BUSH, HOUSE OF THE, Co. Edinburgh.		Robert Tyotter.		
Design for house and stables	" 35 (84-92)	6 plans, 3 elevations, 2 sections	1791	Castle style. 85 x 45ft. Round tower as centre. An addition, oval hall and 3 r. Large stable court. Probably Dreghorn Castle (Borfield, <i>Journal</i> , 1830.)
BYRAM, Ferrybridge, Yorkshire.		Sir John Ramsden, Bt.		
Library	" 50 (69)	1 plan, 3 sections		An earlier house, possibly added to by Carr of York, besides the Adam internal alterations, of which the library is the most complete interior. See Chapter on Furniture.
Drawing-room	" 50 (70)	1 " 4 "		
Ceiling, drawing-room	" 14 (83)			
Chimney-pieces	" 23 (150-153) and (250-251)			
Library, with f.s. details				
Breakfast-room			1780	
Drawing-room				
Mirror, drawing-room	" 23 (151)		1780	
Carpet, library	" 17 (209)			
Vase & pedestal to sideboard	" 25 (156)			
Lock furniture	" 25 (74)			
Lantern for the hall	" 25 (42)			
Lamp and pedestal	" 17 (68)			
Chair back	" 17 (100)			
CALDWELL, Glasgow, Lanarkshire.		Mr. Baron Mure.		
Design for a house	" 42 (7-15)	6 plans, 2 elevations, 1 section	1771	No. 1 Design, 1771. 105 x 49ft. 3 floors and half-basement. Imperfect elev. sketched over in pencil. Apparently to have as a centre 2-storey Ionic coupled pilasters on high rusticated ground floor, arched for 3 Venetians, one being entrance. Hall and 4 r. 5 b., 4 d., 1st floor; 10 b. and 2 serv., 2nd floor. Nos. 14 and 15 (no date) show a more interesting revised plan, 120 x 60ft. No. 2 Design, 1773, Castle style. 119ft. extent. Oblong plan, not of much interest. 3 r. See Chapter 6.
Another design	" 37 (70-77)	4 plans, 3 elevations, 1 section	1773	

Situation and Subject	Volumes	Drawings and Name of Client	Date	Notes by Arthur T. Bolton, F.S.A., Curator
CASTLE HOUSE, Calne, Wilts		<i>David Bull.</i>		
Additions to house	Vol. 44 (36-38)	2 plans, 1 elevation . .		A new south block to be added at back of an existing house, 70ft. long. Ante and 2 r. 3 b. and 2 d. over. Plain brick. 2 storeys. Belongs to the Bowood Estate.
Encease	53 (21 and 49)			
Ante-room				
Dining-room				
Drawing-room				
Chimney-piece, hall	22 (274)		1770	
Mirrors	20 (91, 92)		1771	
Dining-room				
Drawing-room, with table under				
CAMBRIDGE.				
UNIVERSITY BUILDINGS				
Designs for new University Library, Schools printing offices, etc., in extension of the existing Senate House	31 (11-21)	5 plans, 3 elevations, 2 views	1788	Dealt with in the text, Chapter 28.
KING'S COLLEGE				
Design for a new south block, containing dining hall, Provost's house, etc.	31 (1-10, 17) and 36 (5) . .	4 plans, 4 elevations, 3 sections	1784	
Design for alterations to the elevation of the west block, built by James Gibbs	31 (2) and 1 (58)	2 elevations		
West elevation of chapel . .	21 (150)	1 elevation		Altarpiece was erected by Essex, 1770-6. " Paid Oct. 27, 1766, to Mr. Robert and James Adam for two designs for an altarpiece for the Chapel, 79.2.0." See Chapter 4.
Two designs for altar screen	31 (22, 23)	2 "	1768 9	
CARDIFF CASTLE		<i>Viscount Mountstuart</i>		
(Glamorgan)				
Proposed additions	37 (47-50)	3 plans, 1 elevation .	1777	Plan for building a suite of rooms inside the circuit of the old castle walls. If ever carried out does not exist, as Burgess reconstructed the castle, nineteenth century.
CASTLE ASHBY, Northants		<i>Marquis of Northampton</i>		
Measured plans of house . .	20 (17, 18)	3 plans		Early design in the Shardeoles manner for rearing interior of the great hall. See Chapter 2
Proposed decoration of great hall	20 (20, 22) and 54 (50)	3 sections	1759	Original sk. June 4, 1759, fireplace side of hall, see Vol. 54 (51)
Stable buildings	29 (23, 24)	1 plan, 3 elevations		
CASTLE FIVE, Aberdeenshire				
General view (sketch)	2 (26)	1 view		A sketch of some interest in relation to the history of the house. Ink and pencil sketch perspective.
CASTLE SEMPLE, Renfrew.		<i>William Macdougall</i>		
Proposed additions	30 (79, 80)	1 plan, 1 elevation .	1761	Culzean type. Expands an old square house to 108 x 102ft. Round tower, hall 30ft. diam. 15m. from Glasgow on way to Carlisle. 1,000-acre park.
Sketch	1 (182 and 186)			
CASTLE UPTON, Antrim		<i>Lord Templetown</i>		
Additions to house	48 (29, 30, 31 32)	6 plans, 2 elevations	1783	Older house with additions in Castle style. Illustrated in last vol. of <i>Georgian Society of Dublin</i> , dealing with houses in the country.
Stabling	48 31 34.	2 "	1788, 1789	
Mausoleum to the Hon Arthur Upton	41 (35, 80)	1 section		
		1 plan, 1 elevation .		
CAVENS, Kirkcudbrightshire		<i>Richard Oswald</i>		
Design for a house	41 (39, 42)	3 plans, 1 elevation	1773	54ft. pins. x 42ft. zins. 3 r., 6 b., 2 d., 3 floors and half basement. Plain house, roof hipped up to chimney-stack. A pediment and Venetian doorway. Outline drawings only.
Design for a temple and vine houses	41 (43, 44)	2 "		
CHAMFLEURIE HOUSE		<i>Alexander Johnston</i>		
(Linthgowshire)				
Design for a house	34 (69, 70)	4 plans, 2 elevations	1760	Interesting Adam villa design. Incomplete. 152ft. extent. Centre, 60 x 38ft.; straight links, 20ft.; and pav., 26ft. 3 storeys and half-basement. Centre façade recessed for arch 17ft. 6in. span, 2 floors high, with 16ft. Doric screen across as entrance. End pav. have Venetian pediments and dome roof. Plan of the complete scheme is missing.
CHARLTON, Kent		<i>John Jones</i>		
Design for a house	45 (12, 16)	3 plans, 2 elevations		58ft. roins. x 39ft. 4ins. Plain brick house of 3 storeys at back and 2½ in front. Hipped roofs.
CHILLINGTON PARK		<i>Thomas Giffard</i>		
Staffordshire				
Design for a house partly carried out	41 (45-49)	3 plans, 2 elevations	1772	Incomplete drawings. Alterations. One scheme has a 3-storey centre with Corinthian 4 col. portico of 2 storeys on rustic basement. Pediment. Large Venetians at sides. A feature of one plan is a 2 storey chapel in centre at back of hall. Soane made some alterations at a later date.
Table, sketch details.	5 57			
CHRISTCHURCH, Hants		<i>Edward Boff</i>		
Stourfield, 4 miles from Christchurch				
Design for south front of house	44 (113)	1 elevation .	1780	46ft. extent. 2 floors and half-basement. 2-storey Corinthian of 3 bays with pediment. Flight of 11 steps between pedestals of order up to Doric pedimented doorway. Windows all plain.

INDEX OF ADAM DRAWINGS. SECTION I.—COUNTRY.

7

Situation and Subject.	Volume.	Drawings and Name of Client.	Date	Notes by Arthur T. Bolton, F.S.A., Curator.
CLAREMONT PARK, Esher, Surrey. Design for a house	Vol. 46 (t-4)	Lord Delaval. 2 plans, 2 elevations, 1 section		These designs for a small villa, 46 x 2 ft., with centre projection back and front, 2 floors, attic and half basement. 3 r. and centre circle (11 ft.) stairs. One storey wash-house and kitchen, pavilion wings, simple classic, may belong to the great house either before or after it was rebuilt by Clive. The ceiling shows medallions containing heads of poets. Temple is early rather crude Doric, quite small. Bridge, open frame arch, 3 ft. jins. deep, segment, 32 ft. span, between stone pedestals with sphinxes, 15 ft. roadway.
Ceiling, library	" 5 (53)	"		
Little temple	" 1 (17)	1 elevation		
Timber arched bridge over a road *	" 51 (37)	1 "		
CLUNIE CASTLE, Perthshire. Proposed additions	" 34 (79-85) " 1 (112, 113)	Mr. Baron Gordon. and 4 plans, 5 elevations, 1 section	1793	Scotch baronial, doubling the size of the house in the same style. Probably James Adam. 2 sketches, Vol. 1 (113-14).
COBHAM (Pains Hill, Surrey). Ceiling for a Temple of Bacchus	" 11 (60-62)	Hon. Charles Hamilton.	1761	20 ft. x 25 ft. Gins. 3 variations of same idea. After the manner of the saloon ceiling at Shardeloes, B. of E., 1777, says "heath enclosed and 5 m. of grounds in modern taste laid out by C. H." Original sketch, Vol. 54 (52).
Sketch for pedestal	" 54 (53)			
COBHAM HOUSE, Kent. Design for a new house	" 37 (109-111)	William Saltonstall. 4 elevations, 1 section	1782	Old T-shaped house of 2 storeys with attic. (1) To add new one-storey pavilions. Venetian in arch. Hipped roof. Making extent 70 ft.; old is 30 ft. (2) A new front block ± connecting with staircase. Plain brick. Ionic porch. Hipped roofs.
Proposed additions, two designs	" 45 (50-53)	3 plans, 2 elevations, 1 section	1782, 1783	
COMPTON VERNEY HOUSE Kineton, Warwickshire. Additions	" 41 (16-21)	Lord Willoughby de Broke. 3 plans, 2 elevations	1760	Fully dealt with in the text, Chapter 27. No. 17 "Robert Adam, Compton, 2nd Sept., 1760." Elev. east front with colonnade, drawn on spot, ink and wash. No. 18, plan and 4 elev. great parlour. Shows mirror and side tables in recess, Chippendale style
The great parlour	" 41 (18)	1 " 4 sections ..		
Ceiling, hall	" 11 (94, 95)	.....	1763	
Brewhouse, etc.	" 11 (22, 23)	2 plans, 1 elevation, 2 sections		
Design for a monument ..	" 16 (14)	1 elevation		
CONGLETON, East Lothian. Design for a house	" 45 (81-83)	William Grant. 3 plans, 2 elevations	1790	150 ft. extent. Centre, 62 ft.; wings, 30 ft.; links, 14 ft. Hall and 3 r., 5 b. and 2 dress, in centre, 2 more b. in wings, but separate stairs. Plain house with centre feature of coupled Ionic pil. 2 storeys high on pedes. with ped., enclosing wide bay for segmt. arch doorway and Venetian over. Back quite plain. Centre semicircular projection flanked by Venetians in segmt. arches.
Design for stables	" 45 (84, 85)	2 "	1790	
COOMBANK (Sutton Lathe), Kent. Proposed additions	" 42 (1-6)	Lord Frederick Campbell. 1 plan, 5 elevations ..	1775-1777	Alteration of an existing house built by Robert Morris, 1767. See <i>Vit. Brit.</i> Vol. 4, pp. 75-7. For the Duke of Argyll. Adam drawings in complete state difficult to follow. Plan shows add. circular kitchen (10 ft.) Palladian style. House since burnt down. Bridge small semi arch. Not Adam-like. Evidently at top of a staircase. Doric. Coved ceiling with 2 lunettes.
Mirror, with commode under ..	" 20 (31)	.....	1767	
Bookcase	" 17 (215)	.....	1775	
Bridge (over a roadway ?) ..	" 51 (27)	1 view	1775	
Ante-room for Rt. Hon. Lord F. C.	" 50 (51)	1 plan, ceiling, 4 elevations		
COPPED HALL, Epping, Essex. Ceiling	" 11 (93)	John Conyers.	1763	29 x 22 ft.: Early type. A Georgian house built 1733 in place of Eliz. 1564. J. Wyatt, plans of 1775.
CORSHAM COURT, Chippenham, Wilts. Mirrors and girandole	" 20 (55-58)	Paul Methuen.	1707 1772	Furniture of usual Adam type. "Glass & table for the room next the great room."
Picture and mirror frames, f.s. details ..	" 5 (34)	.....	
Table	" 20 (57)	.....	1771	
CROMARTY, near. Design for a ruinous castle ..	" 48 (103-106)	Duncan Davidson. 3 plans, 4 views	1789, 1790	Pencil sketch. Castle walls with round tower at apex with staircase in centre. "Cottage," 42 ft. 8 ins. extent. Hall, sitting-room, 1 ft. diam. Kitchen and bedroom. 4-col. tree trunk portico, and peristyle of same at back to circle room.
Design for "cottage"	" 48 (107)	1 " 2 elevations	1789	
CROMARTY CHURCH. Design for a new church ..	" 45 (44-49)	George Ross. 2 plans, 2 elevations, 2 sections		"Elevation of the end of the Parish Church that will be seen from George Ross Esq. his estate near Cromarty." Octagonal, 38 ft. across. Two extensions for entrances and Ross family pews, which are galleries supported on Doric columns. Plain interior, large semicircular windows, flat wood ceiling. Exterior roof hipped to point. Extensions have façades Adam Doric, 4 pilasters with pediment.
CROOME, Worcestershire. Front of the offices showing their appearance when lowered ..	" 21 (111)	Earl of Coventry. 1 elevation		Fully dealt with in the text, Chapter 10. In No. (12) Vol. 50, the tapestry is shown.
Gallery	" 50 (9)	4 sections		
Library	" 50 (10)	4 "		
Bedroom	" 50 (11)	1 plan, 4 sections ..		

* Note.—Probably the bridge which Garrick wanted at Hampton. See *Life of Johnson*.

Situation and Subject	Dimensions	Drawings and Name of Client	Date	Notes by Arthur H. D. Hall, F.S.A., & others
CROOME (continued).—				
Tapestry room	Vol. 50 (12) ..	4 sections		
A room, dairy (?) .....	.. 50 (13) ..	1 plan, 4 sections ..		
A room .....	.. 50 (14) ..	1 section ..		
Ceilings .....	.. 11 (34-37) ..		1760-1763	
Gallery ..				
Tapestry room ..				
Frieze, tapestry room ..	.. 53 (13) ..			
Chimney-pieces .....	.. 22 (39-43) ..		1762-1765	
Tapestry room ..				
Dining-room				
Mezzanine room ..				
Bedroom				
Bedstead ..	.. 132 ..			
Cupboard ..	.. 1, 212 ..		1764	
Gateway ..	.. 20 (130) ..	1 plan, 1 elevation ..	1760	Gateway—21 (138). Screen, 3 arches, wide centre and 2 small. Open ped. over centre.
Iron gates ..	.. 52 (133) ..	1 elevation ..	1761	Miniature coupled pilasters on piers. Ironwork shown and 2 lamps hanging in arches.
Lodge and gateway .....	.. 51 (84) ..	1 plan, 1 elevation ..	1784	
Gateway .....	.. 21 (138) and ..			
Garden alcove .....	.. 51 (85) ..	1 elevation	1791	
	.. 19 (142) ..	2 plans, 2 elevations ..	1766	Bridges—50 (15) coloured with landscape.
Pavilion between the woods ..	.. 10 (145) ..	1 .. 1 ..	1766	"Proposed to be built over a piece of water in his lordship's park." Probable early date (16) 3 arches 10ft., 12ft., 10ft.—not in good scale. (17) "Last design," 3 equal arches. Ink outline, pencil landscape.
Bridge .....	.. 44 (164-6) ..	1 .. 3 ..		Conservatory (138), one sheet, with plan and elevation, dated June 14, 1759. Rather crude idea for conservatory; probably not by Adam.
Conservatories .....	.. 51 (15-17) ..	2 .. 2 ..	1759, 1760	(136-7) 1760; as carried out much more advanced design. Pencil sketch for this, Vol. 9 (122). See also (109).
Column supporting external lamp ..	.. 29 (139) ..	1 elevation		
CROOME CHURCH, Worcestershire.				
Plan, interior decoration and fittings ..	.. 50 (15-21) ..	1 plan, 2 ceilings, 3 sections ..	1761	Fully dealt with in the text, Chapter 10. No. 15, signed "R. Adam, architect, 1761." "Design of the manner of finishing one of the side walls of the church at Croome." (16) Section through nave shows pillars; (17) detail for doors in porch; (18) ceiling; (19) ditto simplified; (20) plan; (21) chair. V. & A. M., C. J. R. Collection, 34, 36, 4 and 52, colour drawings of windows.
Gothic iron gate for porch ..	.. 52 (167-8) ..	1 elevation and duplicate ..	1763	
CULLEN, "Town House" at ..				
.. 1 (209) ..		Sketch elevation		A small Town Hall (?) 2 storeys. 3 windows wide. Centre feature coupled Doric pilasters, with pediment on a rustic ground floor, central archway.
CULLEN HOUSE, Banffshire.				
Library .....	.. 36 (51) ..	Earl of Ffordale, 1 plan, 4 sections ..		191 miles N.E. of Edinburgh. Overlooks the Moray Firth. Note.—In the Soane there is a plan of the kitchen garden signed "J. Playfair architect, 1788." House, 1787. Sketches for new house, 1788. The Adam drawings are an outline of a scheme to fit a long gallery with bookcases and 2 screens of columns. The staircase drawing shows an open well stairs to 1st floor, the walls arched in 3 bays by 2. The rooms can be identified by the help of a rough survey by Playfair of the old castle
Staircase .....	.. 36 (52) ..	1 .. 4 ..		
Hall .....	.. 36 (53) ..	1 .. 4 ..		
Vestibule .....	.. 36 (54) ..	1 .. 4 ..		
Ceilings ..	.. 11 (243) ..		1760	
Library ..				
Staircase ..				
Vestibule				
Hall				
Sketch for same ..	.. 8 (61) ..			
Chimney-piece, drawing-rm ..	.. 23 (167) ..			
Mirrors, drawing-room ..	.. 20 (225) ..		1781	Sketches, Vol. 1 (191-2) and 206, etc
Parlour "proposed for Cullen" ..	.. 36 (60-65) ..	3 plans, 3 elevations ..	1783	Sketches, offices, Vol. 10 (170)
Design for a gateway and lodges facing the great road ..	.. 36 (68-70) ..	1 plan, 1 elevation ..	1783	Rough sketch design, ornamental pavilion, the cupola carried up
				One is Ionic with archway; one is in the Cottage style.
CULZEAN CASTLE, Ayrshire.				
Proposed additions, partly carried out ..	.. 37 (1-9) ..	Earl of Cassillis, 4 plans, 3 elevations, 2 sections ..	1784-1787	Fully dealt with in the text, Chapter 35. Note Sketch (31) in Vol. 1 shows terraces, bridge, etc. (35) a section for Culzean, as (3)
Ceilings .....	.. 14 (59-66, 90) ..		1778-1780	Vol. 46 (143-144), miniature plans
Dining-room				Vol. 21 (5), general view; (6) is perhaps view of the old house before alterations; (7 and 8), views, studies.
First and second drawing-rooms ..				
Staircase ..				
Friezes ..	.. 53 (34-36) ..			
Hall ..				
Buffet room ..				
Dining-room ..				
Library ..				
Ante room ..				
First and second drawing room ..				
Two dressing-rooms ..				

INDEX OF ADAM DRAWINGS. SECTION I.—COUNTRY.

9

Situation and Subject.	Volume.	Drawings and Name of Client.	Date.	Notes by Arthur T. Bolton, F.S.A., Curator.
CULZEAN CASTLE (<i>continued</i>)				
Bedroom				
Staircase				
Chimney-pieces	Vol. 23 (106-122)		1778	
Hall				
Buffet-room				
Dining-room				
Library				
Ante-room				
First and second drawing-rooms				
Three dressing-rooms				
Six bedrooms				
Mirrors	" 20 (228, 231-234)		1782	
Buffet-room				
Dining-room				
Drawing-room				
Dressing-rooms				
Grandole, dining-room	" 20 (236) ..		1782	
Bridge	" 37 (10, 11)	3 elevations	1780	
View of garden front of castle	" 1 (31) ..			
DALKEITH HOUSE, Edinburgh.		Duke of Buccleugh.		
Entrance gates and lodge ..	" 51 (62) ..	1 plan, 1 elevation ..	1794	Entrance gates and lodge signed " Jas Adam London 1794." Lodge has 8ft. Doric col. with triglyph entab. Hipped roof, screen wall, piers and iron gate. Scale too small. House by Playfair, 1786. Bridge by R. Adam; see Vol. 2, (181), sketch elev. with landscape, which may be the original. " Design of a Doric Bridge of 70 feet span over which it is intended to pass in the new approach from Edinburgh to Dalkeith House. The height from the level of the water above the 4ft. fall to the crown of the arch is 42 feet." Original design has Greek Doric columns; tabernacles with pediments. A flap shows vase and panel as reduced. No dates. The panel detail August 17, 1792. This sheet must be by James Adam. Illustration, Chapter 30.
Bridge	" 34 (110-113)	1 " 1 " 1 section	1792	
Sundial	" 49 (36, 37)	1 plan, 1 elevation ..	1792	
DALQUHARRAN CASTLE, Dailly, Carrick, Ayr.		Thomas Kennedy.		
Designs for a new house, stabling, etc.	" 31 (39-49)	4 plans, 8 elevations, 1 view	1782-1785	From fig. elev., Feb. 5, 1782. Older house Scots type. No plan. New plan, April 6, 1785, 95 x 102ft. deep over. Culzean type, smaller scale. Develop detail circle library, Aug. 23, 1790. Plan for court of offices, 100 x 176ft., in front of castle, Nov. 28, 1785. See Vol. 46 (147), miniature plan and elevation, which is revised. Pencil sketch for Stables, Vol. 1 (260).
Design for a circular library	" 31 (50, 51)	1 plan, 1 section	1790	
Chimney-pieces	" 23 (182-184)		1790	
Dining-room				
Drawing-room	(212-213)			
Four bedrooms	and (225-226)			
Breakfast-room				
Circular rooms				
Square Tower rooms				
Ruined tower in the grounds	" 1 (240) ..	1 view		The old castle on the cliff overhangs the sea. New house built in castle style.
DONOVAN HOUSE, Stirlingshire.		John Johnson of Alva.		
Design for a house	" 45 (22-26)	3 plans, 2 elevations		79 x 55ft. deep. Hall and 3 r. 7 b. and 2 d. 2½ storeys in front, 3 at back. Probably not built, as drawings incomplete. Feature of the design of south front is 17ft. Ionic order used in 3 large straight-headed Venetian wds. on 1st floor over rustic basement. Centre window is apsidal. 2nd floor plain cornice and hipped roof. Ped. to wide centre break, 37ft. North side plain. Has A. O. porch of coupled cols., wide spaced for arched Venetian door with fanlight.
DRIMMIC, Perthshire.		Lord Kinnaird.		
Design for a house	" 48 (61-65)	3 plans, 2 elevations	1790	Castle style, poor. 253ft. extent. Centre 97 x 50ft. Straight links, 28ft.; wings, 50 x 70ft. Stables and office blocks. Drawn only to small scale. Plan shows absence of corridors.
DRUMMOND CASTLE, Crieff, Perth.		James Drummond.		
Lodge and gateway	" 51 (86) ..	1 plan, 1 elevation ..		Castle style.
DUBLIN				
Pedestal for a statue	" 49 (63, 64)	2 elevations	1770	(64) " Design for a pedestal for the Exchange at Dublin, R. A. 1770." Shaded drawing. Circle, 2ft. 8ins. diam. 4 term. figures 2ft. 8ins. high. Total, with steps and base for statue, 6ft. Scale is too small for the design. (63) is a reduced version without figures, and it shows the statue, which is 6ft. high. Probably Geo. III as Roman Emperor. Drawings probably numbered wrong.

THE ARCHITECTURE OF ROBERT AND JAMES ADAM.

Situation and Subject.	Volume	Drawings and Name of Client	Date	Notes by Arthur T. Bolton, F.S.A., Curator
DUBLIN, MARY STREET.				
Room next the garden	Vol. 50 (91) . .	Rt. Hon. Hercules Rowlev. 1 plan, 4 sections . .	1795	Interiors of rooms, outline drawings. Girondole shown. Probably incomplete scheme decoration (Vol. 50). In the other vols. interesting ink sketches drawn on both sides of the paper.
Room facing Mary Street . . .	" 50 (92) . .	" " 4 " . . .		
Ceiling, great hall	" 11 (123) . .	.....	
Cornice, frieze and door frame of room next the garden. Details half full size	" 52 (21) . .	.....	
Cornice, frieze and door frame of room next Mary Street	" 52 (22) . .	.....	
DUMFRIES, MARKET PLACE				
Memorial column to Charles, third Duke	" 44 (81) . .	Duke of Queensbury. 2 elevations	1778	A monument to this Duke of Queensbury (1698-1778). Erected 1780 in Market Place, Dumfries. These drawings show Doric column 1ft. 6ins. diam., 13ft. 6ins. high. On a pedestal (4ft. 6ins.) A weeping figure with vase on die of pedestal. Goats' heads angles to same. On top of column, casket with flowers. Interesting pencil studies on same drawings.
DUNBAR CASTLE				
Additions to house	" 48 (49-56)	Earl of Lauderdale. 4 plans, 3 elevations, 1 view	1790 1792	Half-way between Berwick and Edinburgh. 50 years residence of Earls of L.; bought by Govt. for barracks c. 1860. At N. end of principal street of D. March 31, 1799, meas. elev. of old classic house and undated pen sketch of appearance and surroundings. Plan of this date for new kitchen court to add. Elev. for offices dated Dec. 1792. 2 alternatives, one marked "not shown." Plan for stable offices same date Simple classic design.
Stable offices	" 48 (57-60)	2 plans, 2 elevations	1792	
DUNBAR, INN AT.				
Chimney-piece, great room dressing-room and 2 bedrooms (sketches)	" 23 (221, 204A, 203B and 205)	.....	
DUNKELD HOUSE.				
Dunkeld, Perthshire. Entrance gateway	" 51 (99) . .	Duke of Atholl. 1 plan, 1 elevation . .		"Dunkeld the Duke of Atholl's winter residence." "Small house near town of D. Pleasure grounds and waterfall. Hermitage Ossian Room painted, and another room ornamented in a most superb style. Seems a temple dedicated to some fantastic goddess."— <i>Tour to Western Highlands</i> , 1787, p. 154. See also Pennant, <i>Scots Tours</i> , Vol. 3, p. 66. A new residence in Dunkeld begun on great scale by John, 4th Duke, interrupted by his death, 1830, and never resumed (S.T. 1860), 51 (90) early design. 12ft. arch, 17ft. to spring. Regular Doric (24ft. 6ins.) with entab. (5ft. 10ins.) and pediment. 2 side doors. Fluted impost main arch carried on, with balustrade finish to walls.
EASTWELL PARK, Kent.				
Design for a castellated house	" 48 (41-43)	George Finch Hatton. 2 plans, 2 elevations	1774	See Vol. 1 (100-103), ink and pencil sketches. These designs not carried out. Eastwell built by Bonomi, 1793-9, whose designs are in the <i>New Vit. Brit.</i> , by Richardson. Adam drawings classic and also Castle style; both on a large scale. Outlines not completed.
Design for classic house . . .	" 48 (44-48)	4 " 2 " . .		
Original sketch	" 21 (84)	2 " 1 " . .		
EATON HALL, Cheshire.				
Two designs for extensive additions and alterations	" 19 (86 99) and 21 (50, 57, 206)	Lord Grosvenor. 9 plans, 8 elevations	1766	Plan of house, <i>Vit. Brit.</i> , Vol. 2 (15). Adams pencil originals in Vol. 21 show plan is based on reconstruction and large additions to the older house. Plan 98, forming 2nd design, is like Harewood. May be early designs. 3-storey house. 4-col. Corinthian portico of 2-storey order. End pavilions with coupled pils. and large Venetian is more Adam like. Eaton has been entirely reconstructed twice, first by Wm. Porden, and again in nineteenth century. Gothic revival by A. Waterhouse, R.A. B. R. like the "Ranger's Lodge," 63ft. 6ins. x 38ft. 13ins. Circle room centre, 30ft. diam., segment peristyle outside. 2 recesses, 12 x 12ft., off centre room make up full elev. Staircase, hall, 2 bed and 1 d. behind. Dome room shows pilasters inside.
Banqueting-room	" 19 (140) . .	1 plan. Elevation wanting		
Menagerie	" 21 (78)	Sketch plan and elevation		
EDINBURGH				
Two sketch views of the city	" 23 (52)	2 views		
PUBLIC BUILDINGS:				
ASSEMBLY ROOMS.				
Designs for alterations . . .	" 31 (33, 38)	3 plans, 2 elevations, 1 section		(36, 37) good plan. Complete reconstruction of plan and north front altered. New south front with peristyle of cols. and circle attic over. Section 35 of some interest. Work was not carried out

INDEX OF ADAM DRAWINGS. SECTION I.—COUNTRY.

11

Situation and Subject.	Volume.	Drawings and Name of Client.	Date.	Notes by Arthur T. Bolton, F.S.A., Curator
EDINBURGH— <i>continued</i> . BRIDEWELL, CALTON HILL. Three designs for new buildings	Vol. 33 (9-34)	11 plans, 7 elevations, 7 sections	1791	(28-31) dated. Castle style. (9-10) ditto. (11) simple classic. "South front towards Cannon-gate." (20-21) also classic. Title is "For the County & City of Edin, proposed to be situated upon Calton Hill. To serve as Gaol, Bedlam or Infirmary if whole is built." Creech says that foundation stone of the new Bridewell was laid Nov. 30, 1791, to cost £12,000 as reduced. The existing prison buildings are by James Elliot, City Architect. Landscape sketch, Vol. 21 (12), refers to this site.
CHARLOTTE SQUARE. Drawings for the laying out of the square Design for the new church	.. 32 (1-7) and 1 (59, 60)	1 plan, 5 elevations.. 3 " 1 " "		Fully dealt with in the text, Chapter 31. No. (3) plan endorsed on back by Wm. Adam. "Took to Edinburgh and brought back, Jan. 3, 1807."
CHURCH IN THE NORTH PART. Design for a church .....	.. 44 (99-102)	1 plan, 1 elevation, 2 sections	1788	An octagon. Roof hipped up to small turret. Porches of 4 Corinthian cols. with ped. Plain interior. 50ft. across, 31ft. high inside.
COLLEGE OF JUSTICE, ETC. Design for additions to the College of Justice, and for libraries for the Dean and Faculty of Advocates, and for the Writers of the Signet	.. 33 (1-6) ..	2 plans, 3 elevations, 2 sections	1791	Scheme for buildings adjoining St. Giles'. See text, Chapter 31.
Inner Court of Sessions .. Library, Writers of the Signet	.. 33 (7) 33 (8) ...	1 plan, 4 sections 1 " 4 " "	1791	
CONCERT ROOMS. Design for new concert rooms, etc., facing the new College	.. 34 (12-15)	2 plans, 1 elevation..	1791	Interesting design. Long and low. Centre and wings with segment colonnade links. 4-col. Ionic portico of 2 storeys at centre and Venetian treatment to wings. 238ft. extent. 30ft. to top of cornice. "College" is the University which R. A. built. See also Vol. 2 (56), sketch.
HIGH SCHOOL. Two designs for .....	.. 31 (24-31)	4 plans, 4 elevations, 2 sections	1776-1777	80 x 39ft. to top cornice. Plain ground floor. 2 advanced wings with pilasters and Venetians in arch. Centre has Venetian with 2 round arched wds. at side. A tall turret tower with peristyle of cols. Also 106ft. extent, similar, but centre advanced with 4 pils. and ped. Same turret. Plan hall and classrooms. The Edinburgh High School was eventually built by Hamilton in Greek Revival of next century.
HOLYROOD PALACE. Design for entrance gates (sketch)	.. 2 (180) ...			Pencil sketches, Castle style.
HUME, DAVID. Designs for monument ..	.. 19 (76-78 and 84) and 21 (187 and 192)	1 sketch plan, 1 elev.	1777	Monument is in the New Calton Burying Ground, See Chapter 1.
LEITH STREET. Design for a block of houses	.. 38 (45-49)	3 plans, 3 elevations, 1 section	1785	Subject dealt with in account of <i>Register House</i> (see Chapter 32). Actual houses built modified by builders.
LINNEUS, SIR CHARLES. Design for monument to .	.. 19 (59, 60)	1 plan, 1 elevation ..	1778	"This pedestal was erected to the memory of Sir Charles Linneus by Professor John Hope in the presence of the students of Medicine in the University of Edinburgh, 1778." A pedestal and a vase. Hope (1725-86), Prof. Botany and M. M.; devoted follower of L.
REGISTER OFFICE. New buildings .....	.. 30 (1-13) .	6 plans, 3 elevations, 2 sections		Fully dealt with in the text. See Chapter 32. Original sketch plan on blotting paper, Vol. 10 (70). Sketch Guard Room, Vol. 1 (69) and see Vol. 1 (97).
Chimney-piece (sketch) .. Deputy Registrar's house.	.. 23 (199) 46 (56-60)	4 plans, 3 elevations	1789	3 storeys 60 x 42ft. 6ins., a large and small house combined. Simple classic, grd. floor, 3 Venetians, Doric, straight head, centre is porch and carried for arch with impost band at 2nd floor level, fan in spandrel.
RIDING HOUSE. Design for .....	.. 38 (50-54)	John Fordyce, Esq. 2 plans, 2 elevations, 3 sections	1763	Very plain structure. Hall, 100 x 40ft., with stables at sides, 18ft. wide. End entrance block 15ft. wide with end niches; 18 horses each side. Exterior shows nave and aisles both covered pantiles. Good, simple building. Palladian in idea. See text, Chapter 2.
Original sketch .....	.. 21 (116)	1 plan, 1 elevation		

Situation and Subject.	Volume	Drawings and Name of Client	Date	Notes by Arthur T. Bolton, F.S.A., Curator
EDINBURGH <i>continued</i>				
ROYAL COLLEGE OF PHYSICIANS				
Design for a new library . . .	Vol. 28 (37-44)	3 plans, 2 elevations, 3 sections		Has been rebuilt. Design shows 69ft. frontage x about 70ft. deep. Simple and agreeable classical Palladian. Probably of early date. Site steep slope, and north end shows storey below order. South façade Corinthian pilasters enclosing large arch with screen of columns as entrance. Centre pediment and half side pediments representing aisles. Centre nave 60 x 30ft. in 3 bays of 12 arches with screens of Ionic. Coved ceiling. Swags and medallions and statues in niches
Original pencil sketch.	" 21 (83)	1 plan, 2 elevations		
SOUTH BRIDGE				
Design for the South Bridge, and blocks of houses connected with the scheme	" 34 (111-110)	1 plan, 9 elevations, 2 sections, 2 views	1785	A great scheme, starting from the Iron Church and extending across Cowgate on an arch 3-storey design. Ground floor arch shops. Length varied by porticos in 2 storeys. Doric ground floor and metz. Ionic 2 top floors. Pediments over. Each portico 3 bays. The end col. coupled with a square col. See text, Chapter 31.
See sketch	" 2 (100)			
TRIUMPHAL ARCH TO ART AND SCIENCE				
Design for a temporary structure	" 31 (32)	1 plan, 1 elevation		Classic lines, Adam detail. Tablet on attic: "Sacred to Science & Learning." Tablets, "Geometry" and "Architecture" over small arches.
UNIVERSITY BUILDINGS.				
General drawings	" 28 (26-36)	2 plans, 4 elevations, 5 sections		Fully dealt with in the text, Chapter 33.
VIADUCT across the Low Calton.				
Sketches of a design for a new viaduct from Princes Street to Calton Hill	" 2 (101, 182)	1 elevation, 1 view . .	1791	A fine scheme. Viaduct runs apparently at right angles to the North Bridge. The later Waterloo Place answering the purpose. (182) headed "Sketch bridge of communication between new town and buildings on Calton Hill giving an entrance to the old town by the Calton Street and Leith Wynd to the High Street." Castle style.
DOMESTIC WORK				
		<i>John Adam.</i>		
Mirrors (sketches) for	" 3 (26, 38)	<i>Hay Campbell, Lord Advocate</i>		57ft. frontage, 50ft. depth, apsidal projection at back. Hall and 4 rooms ground floor. Drawing-room on 1st floor and rest bedrooms. Basement, servant offices and attic, ditto, bedrooms. There are front and back stairs. Only outline of elev. Rustic ground floor with col. porch. 2-storey Corinthian (?) order on pedestals over; of 5 bays with ped. over 3 centre.
Design for a house	" 45 (109-114)	5 plans, 1 elevation. .	1785	
NEW TOWN, in the.				
Design for a house	" 29 (120, 127)	<i>Andrew Crosbie.</i> 4 plans, 4 elevations		41ft. 6ins. x 45ft. deep. Hall, staircase and 4 rooms ground floor. Drawing-room 1st floor and 3 bed. all with alcoves and closets. 2nd floor 4 b. with alcoves and 1 dress. 3 storeys and basement. Ground floor rustic and order of 2 storeys. Probably not carried out
QUEEN STREET.				
Design for a house	" 46 (22-26)	<i>Dr. Ferguson</i> 1 plans, 1 elevation		As adjoining Chapel, see Chapter 31. 44ft. frontage, ground floor, hall, parlour, gallery for books, 10 x 42ft., bedroom, pantry, stairs, drawing room, 1st floor, 21 x 20ft., 3 b. 3 d.
QUEEN STREET, No. 8.				
Design for a house	" 43 (61-66)	<i>Lord Chief Baron Ord</i> 1 plans, 2 elevations	1770	Fully dealt with in the text, Chapter 31.
Ceilings	" 12 (66-72)			
Hall				
Dining-room.				
Study				
Drawing-rooms				
Chimney-pieces	" 22 (280-288)		1771	
Dining-room				
Great dining-room				
Drawing rooms				
Embroidered seat and back of a chair	" 49 (50, 52)			
Design for a pair of houses	" 49 (50, 58)	<i>Allan Ramsay</i> 5 plans, 3 elevations		61ft. frontage x 40ft. depth. 2 elevations. (1) in style of Queen Street; (2) more elaborate pair houses treated as one with great arch Venetian through 3 storeys. Gives a recessed porch, 17 x 31ft. 6ins. on ground floor for the two entrances. Façade 25ft. high from plinth to top cornice. Street slopes, 2ft. 3ins. plinth one end, 6ft. at other. Each house 2 r., stairs, cup, and half-porch on ground floor.
ST. ANDREW SQUARE, near.				
Two designs for houses	" 43 (67-76)	<i>Major-General Scott.</i> 6 plans, 5 elevations 1 section	1774, 1775	148ft. extent. 2-storey and half-basement. Centre plain with roof hipped and central stack. Wings with ped. and large Venetian in arches. Hall and 2 r. Simple plan. The 1774 design is for a square house with oval drawing-room forming back projection
Details of porch	" 43 (77)		1775	
Stables	" 43 (78)	2 plans, 1 elevation.	1774	

INDEX OF ADAM DRAWINGS. SECTION I.—COUNTRY.

13

Situation and Subject	Volume.	Drawings and Name of Client.	Date	Notes by Arthur T. Bolton, F.S.A., Curator
EPSOM, Surrey.		Anthony Chamier.		
Ceilings	Vol. 14 (9-12)	.....	1775	Fennels Place. Vol. 42. A centre block, 55ft. x 52ft., with quadrant links to wings 102ft. apart. 168ft. extent. Older house (?) Design plain with Venetian and pediment and round arch arcades. Dairy.—Simple Italian, 42ft. 2ms. x 25ft. 6ins. Adv. ends, hipped roofs, enclose ground floor colonnade with low storey over. Conservatory.—30 to 40ft. long x 20 to 24ft. wide. Decorative character arches and terms. Metal-work? (152) 21 x 12ft. 6ins. Centre square 11ft. 2 columned recesses at ends. Widespread ped. embraces whole. 2 A. O. cols. in antis. (154) Alcove 13ft. wide. Arch 8ft. span with 2-col. screen. Cols. 7ft. high. Pediment over.
Hall				
Dining-room				
Ante-room				
Drawing-room				
Friezes	53 (52, 53)			
Hall				
Dining-room				
Ante-room				
Drawing-room	20 (152)		1776	
Mirrors				
Dining-room	154			
Drawing-room				
Temple and alcove in garden	19 (152, 154)	2 plans, 2 elevations	1774	
Conservatory (sketches) ...	21 (127 and 135)			
FENNELLS PLACE, Ewell, Surrey.		Anthony Chamier.		
Design for a house	42 (96-100)	3 plans, 2 elevations		
Another design, probably carried out	42 (91-95)	3 " 2 "	1765	Plain house, centre block and wings, with quadrant links, and same with straight ditto, 168ft. extent.
Design for dairy buildings	42 (101)	1 " 1 "		
Conservatory and garden-rm.	21 (107, 115)	1 " 2 " Sketches		
EXETER.				
" Assembly Room and dwelling house for the City of Exeter "	44 (109-112)	3 plans, 1 elevation..		Not existing if carried out. 87ft. extent x 47ft. high. Simple design. Rustic ground floor and 3 large Venetian in arches and 3 small square wds. over. Cornice and hipped roof. Central entrance recessed behind 3 Doric inter. cols. in rustic storey. 2 flanking lunettes. Plan, centre square top lit stairs. Anti. 19 x 10ft., ballroom 60 x 30ft. with apse ends. Tearoom 20ft. diam. Cardroom 30ft. square.
EYTON HOUSE, Ayton, Berwickshire (?)		Earl of Bute (?). (Bath in Vol. 41)		
Design for a house, architect unknown	39 (41-46)	4 plans, 2 elevations		Vol. (39) hardly looks like Adam but drawings of an earlier house already built? Vol. (41) Revision of the former by A. ? Apparently a very early design. Planning poor. Centre block 3 and sides 2 storeys, connected by open courts as Harewood. Design 4-col. Corinth. portico. 2-storey, on rustic ground floor. External stairway up.
Design for a house	41 (10-15)	5 " 2 "		
FINDLATER CASTLE, Banff.		Earl of Findlater.		
Design for a new house	36 (26-35)	4 plans, 4 elevations 2 sections	1789	Castle style. Plan on lines of Culzean. Stable.—Circular with court, 160ft. diam. Rough sketch idea to roof over. 70ft. tower for inner side 60ft. diam. Central spiral stairs and gallery to view. Bridge.—50ft. segment arch, half-octagon buttresses, pierced parapet. Castle style.
Design for stable offices and riding-house	36 (71-72)	1 plan, 1 elevation ..	1789	
Design for kitchen offices...	36 (73-78)	2 plans, 2 elevations, 2 sections		
Design for entrance lodge and gates (sketch)	2 (157)	1 plan, 2 elevations..		
Design for bridge	51 (43)	1 elevation		Semi-castle style.
FLOORS CASTLE, Kelso.		Duke of Roxburghe.		
First design for castle (classic)	37 (12-16)	4 plans, 2 elevations		
Second design for castle (baronial)	37 (17-23)	5 " 2 "	1772	Classic. 4-col. portico. 3 floors high on a podium. Looks like addition to an older building. 1777 last design. Not an interesting set nor fully worked out. House built by Vanbrugh, 1718. Eventually Playfair made large alterations.
Third design for castle (baronial)	37 (24-28)	4 " 1 "	1777	Lodge in Vol. 46.—Rustic and tree trunk; thatched. Circle room raised up as feature. See original sketch, Vol. 21 (109).
Entrance lodge and gates (two designs)	37 (29-30)	2 " 2 "	1775	
Porter's lodge	46 (174-176)	2 " 1 "	1773	
" Duke of R.'s gateway, Castle style."	51 (93)			
FONTHILL, Hindon, Wilts.		William Beckford.		
Design for the addition of a Porch.	50 (30)	1 elevation		James Wyatt subsequently built the celebrated Abbey of Fonthill. It had been burnt in 1756 (Feb.), before Adam's return from Italy, but he may have been asked to do some finishing work (see Witham designs dated 1762). The extensive reconstruction of Wyatt would probably have destroyed any earlier Adam work. 50 (30) is evidently a survey. The front, 142ft. 9ins. extent, deeply recessed in centre. The porch is small, on level of 1st floor with 2 curving flights of steps up. Probably a garden entrance. Library and Parlour also appear to be surveys of vaulted rooms with a view to decoration (?) Bridge.—(12) No scale. Early design. Drawing large scale. Single segment arch, large radiating blocks, Neptune figures end piers, balustrade. (13) 3 arches, rise high, figures in niches of piers. (14) 3 arches; centre arch large, 30ft.; 16ft. Rises 10ft. 6ins. and 7ft. 6ins.
Library	50 (31)	1 plan, 4 sections ...		
Dining-room	50 (32)	1 " 4 "		
Ceiling, same	11 (91, 92)		1763	
Bridges (three designs) ...	51 (12-14)	3 elevations		
FORT GEORGE, Moray Firth.		General Skinner.		
Chimney-pieces	22 (235-239)			9½m. from Inverness. Begun 1847. Cost £160,000. Holds 3,000 men and commands Moray Firth. Completed by John Adam, 1763, the year that James returned from Italy.
Great dining-room				
Drawing-room				
Bedroom				

Situation and Subject.	Volume	Drawings and Name of Client	Date.	Notes by Arthur T. Bolton, F.S.A., Curator.
FORDLE, Kinross-shire. Design for a small house ...	Vol. 7 (17) ..	Captain Hugh Dalrymple 3 plans	1750	James Adam. Early sketch.
FULLARTON CASTLE, Ayrshire. Design for house	" 36 (79-85)	Colonel William Fullarton. 4 plans, 3 elevations	1790	Castlestyle and Gothic. Mausoleum, pencil sketch. Doric with ped. and small turret drawn on same sheet as one for J. Johnson at Alva Church.
Design for stabling and farm offices	" 36 (80-89)	2 .. 2 ..		
Design for mausoleum (sketch)	" 10 (15) ..	1 elevation		Elevation of a building in the Roman style proposed to be erected in the centre of the Roman camp upon a hill near Fullarton in the Shire of Ayr by Colonel W. F. Octagon base, circle dome, 4 radiating dies with columns and vases.
Monument	" 4 (157) ..	1 .. of sketch plan		
GLASGOW. ASSEMBLY ROOMS, Glassford St. and Ingram St. Design for a new building Sketch elevation	" 30 (14-17). " 10 (44) ..	2 plans, 2 elevations 1 elevation	1791	These streets lie between the Trongate, High St. and George Square. <i>Scottish Tourist</i> says in Ingram Street "an Assembly & Concert Rooms built 1796 & enlarged 1807. Leased to the Glasgow Athenæum." "Trades House in Glassford Street built 1791, design by Adam." Adjoining is the Trades House School, founded 1808.
Another design (none of them of the design as executed)	" 2 (69) ..	1 ..	1792	
BARONY PARISH CHURCH. Sketches	" 1 (145)			See Vol. 1 (65), sketch plan and elev. Round arches and battlements. Crow-step gable, queer tracery. See also Vol. 1 (145 8).
Elevation	" 37 (120)	1 elevation ...	1793	Late design, James Adam (?).
BRIDGE over the Clyde. Designs for	" 48 (15) and 51 (41) ..	3 plans, 2 elevations	1793	Vol. 48, 5 segment arches. Pt. starlings on which large semicircular buttresses carried up and domed. Radiating voussairs with patera in spandrels. Cornice and open balustrade. End staircases over arched ways through abutments. Vol. 51 almost exactly same, but later and adjusted to actual size (?). Not dated. Arches 65ft., 75ft., 85ft.; width 30ft.
COLLEGE STREET. Design for a block of build- ings in College Street, including a corn and meal market	" 38 (12-14) and 48 (7) ..	1 plan, 3 elevations ..	1793	James Adam (?) Two blocks as partly realised, but with domed corn-market, not built, in the distance. See text, Chapter 30.
INFIRMARY. Design for a new building | (Query if Vol. 10 (138) is 1st idea)	" 48 (8 14) .	5 plans, 2 elevations		Late building. James Adam (?) Since pulled down for new building. Simple plan with large octagonal central mass and dome.
INGRAM STREET, JOHN STREET AND CAMPBELL STREET Design for a block of | eighteen shops and houses	" 30 (63-65)	1 plan, 2 elevations ..	1793	Nov. 2, 1792. 195ft. extent x 46ft. to top of cornice. South elev. more elaborate than west. Has 2-storey Ionic on rustic ground floor. 4-col. portico in centre, 4 pil. and Venetian in wings. If built, no longer exists.
MILLAR STREET. Designs for a house	" 35 (75 79)	John Alston-Youngest. 5 plans, 1 elevation, 1 section	1791	50 x 57ft., 3 r., 10 b. Apparently corner site. East front towards Millar Street." Endorsed "the front was never altered." Showy elevation.
ST. GEORGE'S SQUARE. Design for a block of houses on the south side	" 38 (15) .	Todd and Shortridge. 1 elevation ...	Dec. 18, 1792	3 floors and half-basement. End features have Ionic of 3 storeys on rusticated ground floor. Centre plain.
ST. GEORGE'S SQUARE. Design for two houses on | the north side	" 32 (93-98)	John Mure. 1 plans, 2 elevations	Feb. 22, 1792	3 floors and half-basement. Ionic 2 floors; rustic ground floor. Coupled pilasters. Wide ends enclosing Venetian with long panel over. 29ft., 52ft., 29ft. extent. Centre is warehouse, 2 houses at ends. <i>Note</i> .—St. George's Square all modernised, and if built nothing remains.
STIRLING SQUARE. Design for laying out Stir- ling Square and the adjoining streets	" 18 (11 13) and 10 (32)	Messrs. Stirling (?) 1 plan, 2 elevations, 1 view	Oct. 4, 1792	See text, Chapter 30.
STIRLING STREET. Plans of a house	" 48 (4 6) .	3 plans	1792	Lay-out with a square 150 x 140ft., approach by street 35ft. wide from High Street, with a 20ft. street at right angles from centre of square to Bell Wynde. Messrs. S. the largest owners. Detail plans for proposed houses. A. O. 2 stories on rustic ground floor. Raised centre.
TRADES HALL, Glassford Street. Designs for	" 48 (23-27)	3 plans, 1 elevation, 1 section	1791	Dealt with in the text, Chapter 30. See <i>New Hist. Brit.</i> , plate dated 1797, published 1802. This plan and elev. do not agree with R. Adam's design or with the building. In <i>V. B.</i> it is called "New Assembly Rooms," which appears to be a mistake. Sketch plan, Vol. 1 (65) (66), elevation original for V. B. plate. Wm. Adam (?). There is a sk. elev., Vol. 10 (33). (27) in Vol. 48. Plan has Robt. Adam, Arch., 1791.
Ceiling (sketch)	" 5 (64) ..			

15

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Situation and Subject	Volume	Drawings and Name of Client	Date	Notes by Arthur I. Hutton, F.S.A., Curator
HAMPTON, Middlesex.				
		<i>David Garrick.</i>		
Design for additions and alterations	Vol. 42 (58, 59)	1 plan, 1 elevation ..		See text, Chapter 2
Design for a conservatory	34 (108) ..	1 elevation ..		Alteration work, old 3-storey house. Portico of 4 col. on arched podium and extension of offices. According to editor of D. G.'s correspondence, Hampton alterations were finished Feb. 1758 (date of R. A.'s return). These undated Adam proposals may be subsequent, as there were again alterations 1774-76 (?) Mrs. Delany's visit, 1770. Vol. 4 (284): "The house is singular, and seems to owe its prettiness and elegance to her good taste. It has the air of belonging to a genius." Lead cistern in house, date 1756, D: G.E. Pump 1770. David Garrick. <i>Conservatory</i> .—3 bays, Corinthian with centre Venetian. Entrance gate.—A door in wall with Doric cols. and arch. Fed. over. <i>Seat</i> .—Indefinite. <i>Bridge</i> .—"For Mr. Garrick at Hendon." D. G. had a manor there. See <i>Corres.</i> , 1707, question of sale. 2 segment arches masonry with 3 large paterae. The starlings pointed tops at level of springing Corbel cornice and parapet.
Design for an entrance gate	34 (109) ..	1 plan, 2 elevations ..	1774	
Sketch for a garden seat	21 (125) ..	1 " 1 " ..		
Design for a bridge at Hendon Manor	51 (26) ..	1 " 1 " ..		
Sketch lodge	David Garrick, Esq.	2 137 ..	1777	
HAREWOOD HOUSE, Yorks				
		<i>Edwin Lascelles (Earl of Harewood).</i>		
General drawings	35 (5-9) ..	3 plans, 2 elevations ..	1706	Harewood is fully dealt with in the text, chap. 9. 50 (88) "Chapple for Edwin Lascelles Esq." to which added in different hand "afterwards Lord Harewood." Drawing is incomplete but is evidently related to earliest plan by Adam for Harewood. It shows to a large scale the two apsidal ends proposed for the great gallery evidently suggested to be fitted up as the chapel. The dimensions in pencil are 24 ft. 6 ins. x 11 ft. and the end section shows 22 ft. as the height. Both apses are adapted to the large Venetians, one end having order of columns. 2 circle stairs are shown, probably for family pew galleries or organ. The interior drawings of 1705 are important in development of Adam's style. (149) Gentleman's dressing-room, circular, shows signs of later type. (167) shows second drawing-room or music-room ceiling and cove which has been materially altered since. The gallery ceiling drawing, fine and coloured, is quite late. Dated 1769. V. & A. M. E. I. D. has two drawings of metal work for staircase and a graceful railing belonging to Harewood.
Hall	35 (13) ..	1 " 4 sections ..		
Music-room	14 (118) ..	1 " 4 ..		
Dining-room	35 (12) ..	1 " 4 ..		
Gallery	35 (10) ..	1 " 4 ..		
Saloon	35 (14) ..	1 " 4 ..		
Octagonal dressing-room (two designs)	14 (120, 121) and 50 (87) ..	2 sections ..		
Library	35 (11) ..	1 plan, 4 sections ..		
" (another design) ..	35 (15) ..	4 sections ..		
Study	35 (18) ..	1 plan, 4 sections ..		
Chapel	50 (88) ..	1 " 1 ..		
Staircase	33 (16) ..	1 " 4 ..	1706	
Mr. Lascelles' bedroom ..	33 (19) ..	1 " 4 ..		
Mrs. Lascelles' bedroom ..	35 (17) ..	1 " 4 ..		
Two dressing rooms ..	35 (20, 21) ..	2 " 8 ..	1706	
Ceilings	11 (130-171) ..	.....	1706, 1709	
Portico				
Hall				
Music-room				
Dining-room				
Gallery				
First and second drawings				
Saloon				
Octagonal room				
Library				
Study				
Room in south-west corner				
Great staircase				
State bedroom				
State dressing room ..				
Bedrooms				
Dressing-rooms				
Friezes	53 (31-33) ..			
Hall				
Gallery				
First and second drawing-rooms				
Saloon				
Octagonal dressing-room ..				
Library				
Study				
State bedroom ..				
State dressing-room ..				
Bedroom				
Three dressing-rooms ..				
Chimney-pieces	22 (177-204) ..		1706-1771	
Hall				
Music-room				
Gallery				
Dining-room				
First and second drawing-rooms				
Saloon				
Library				
Study				
State bedroom ..				
State dressing-room ..				
Bedroom				
Dressing-rooms				
Mirrors, circular dressing-room ..	20 (171, 172) ..		1769	Wall treatment of two alternative sides of room, including mirrors
Vases for chimney-piece in hall f.s. ..	49 35 ..		1778	Silver plate (?).
Entrance gates and lodges ..	35 (22-24) ..	2 plans, 2 elevations ..	1779, 1782	
Conservatory	33 (25, 26) ..	1 " 2 " ..	1779	

INDEX OF ADAM DRAWINGS. SECTION I.—COUNTRY.

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Situation and Subject	Volume	Drawings and Name of Client	Date	Notes by Arthur T. Bolton, F.S.A. Curator.
HIGHDOWN, near Hitchin, Herts. Design for a house	Vol. 29 (42-48) and 46 (90)	<i>John Radcliffe.</i> 3 plans, 3 elevations, 2 sections		Early design and work, addition to Hitchin Priory. See text, Chapter 2. No work from these plans.
Proposed additions to a house	29 (49-53)	4 plans, 1 elevation . .		Miniature of elevation, Vol. 46 (90).
HOPETOWN HOUSE, Queensferry, Linlithgowshire. Rough idea for 2 mantels	3 (85)	Pencil sketch		On back, "Rail for Stairs." Pattern for ceiling
HUMBERSTONE, Lincs. Design for school and almshouses	12 (16-19)	3 plans, 1 elevation, 1 section	1780	114ft. ext. 2 floors. Design like Adam, Stable or office blocks with lunette arches on 1st floor, raised centre with ped., and clock turret. Not important.
ICKWORTH, Suffolk. Design for a house	43 (21-24)	<i>General Hon. William Hervey.</i> 2 plans, 2 elevations		94ft. extent. Rustic cottage elev. at back, but centre in front a peristyle of cols. of Adam order, the drum carried up and covered with a flat dome. This centre feature is isolated by courts from 2 advanced wings, which are in the cottage style of the back. It forms a remarkable mixture of contrasting elements. As a house, it is a bungalow of 2 floors, probably not built. See text, Chapter 2.
INGRESS, Sutton Lathe, Kent Proposed additions	31 (120-122)	<i>John Calcraft.</i> 3 plans, 1 elevation		Add new drawing-room, 36ft. x 26ft. 6ins., with large half-oct. bay, repeating old dining-room.
Ceiling, dining-room	11 (121)		1785	Add 4-col. Ionic portico in front of hall and library. Not particularly interesting. Carter N. B., p. 29. V. & A. M., E. I. D.
ISLEWORTH (or Thistleworth) Middlesex. Design for additions	32 (59-62)	<i>General Blundell.</i> 2 plans, 1 elevation, 1 section		House on the river bank, now pulled down. New drawing-room and bedrooms added to old square house, 2 storeys, red brick and stone (?)
Drawing-room	32 (63)	1 section		40 x 18ft. Early design. Inside room 34 x 22 x 18ft. high; doors with Ionic cols., entab. and segmental pediments. Console fireplace and overmantel. Outside like Shardelohs, but more decorated, mouldings enriched. Coved ceiling, early florid style.
Greenhouse	32 (64, 65)	2 elevations		
Temple	32 (66)	1		
Ceiling of drawing-room	11 (2)		1751	
ISLEWORTH, Wyke House, Syon Hill. Proposed additions and alterations	45 (94-97)	<i>John Robinson, M.P.</i> 3 plans, 1 elevation	1778	Oct., 1778. Vol. 45. West front. 126ft. extent, with additions 36ft. 6ins. each end. 2 storeys pedimented with large Venetians on ground floor and windows over as izeze. Swag panel and 2 medallions. Offices on great scale with circular stable and square stack yards. All in extension of house on one side. "Mr. R. has a fair copy of this." Nov., 1779, and design (98), more imposing, with Ionic order to 2 upper floors and 4-col. projecting portico on arcaded podium as carriage porch. New plan nearly square based on a central staircase. Feb. 1779, 3rd design, more ornamental version of 1st. Some confusion in these sets, and none carried out. Vol. 37.—Octagonal scheme. 3 storeys with coupled Corinth. cols. and pils. adv. at angles. 2 storeys high. Large Venetian under arch in centre each face of octagon. Stairs in centre of plan. Octagonal. <i>Conservatory</i> is all wood and glass. Wyke House is an old manor opposite to Syon. It is now a private asylum. An old brick house of 3 storeys with hipped slated roof. Adam 2 storey quite plain brick addition on one side only for a large dining-room with column recess. Plaster ceiling oval type with paintings. Marble mantel. Characteristic caps to columns of recess. One or two Adam wood and composite chimney-pieces in bedrooms. Not important.
Another design for ditto	45 (103-107)	3 1 section	1779	
Design for a new house	45 (98-102)	3 plans, 2 elevations	1779	
Design for a new house, octagon on plan	37 (88-92)	3 1 section	1779	
Design for conservatory, etc	45 (108)	1 plan, 1 elevation, 1 section		
JERISTON HOUSE, Holy Town, Linlithgowshire Design for a house	42 (42-47) and 10 (93-94)	<i>James Cunnison.</i> 4 plans, 2 elevations	1782	175ft. 6ins. extent. Centre 61ft. 6ins. x 43ft. over all. 3 r. and hall stairs. 5 b. and attics. Mostly show. The centre in 3 storeys shows plain ground floor and 2 storey coupled Doric pil. flanking a large arch with Venetian and window over. Ped. above. Minor features to kitchen and dairy pavilions of one storey with straight links. Vol. 46 has the reduction to a small scale drawing.
KEDLESTON HALL, Derbyshire. New house, commenced by James Paine, architect, altered and completed by Robert Adam	40 (1-7)	<i>Lord Scarsdale.</i> 4 plans, 2 elevations, 2 sections	c. 1760	Fully dealt with in the text, Chapter 13. Drawing-room ceiling dated 1760. Florid decoration on cove shows early style. The book rooms new intended at K., 1768, marks development. <i>Garden pavilion</i> .—Date, 1770, is in pencil, and title, "Lord Scarsdale's garden building." 16 x 20ft., barrel vaulted 16ft. 6ins. to crown, with 2 end apses with col. screens and a front loggia. Palladian type façade. 2 orders combined. Wide arched centre opening, 4 main pils. and ped. Domed apses show externally.
Library	40 (9-13)	1 plan, 3 sections		
another design	40 (14-16)	3 sections		
Music-room	40 (17)	1		
Saloon	40 (18, 19)	1 plan, 1 section		
Dining-room	40 (20-23)	4 sections		
Staircase	40 (24-25)	2		

INDEX OF ADAM DRAWINGS. SECTION I.—COUNTRY.

19

Situation and Subject.	Volume.	Drawings and Name of Client.	Date.	Notes by Arthur T. Bolton, F.S.A., Curator.
KEDLESTON HALL—(continued).				
Circular room (two designs) .	Vol. 14 (124, 125)	2 sections	1760-1768	A vase in the pediment spandril. <i>Monument</i> .—Executed by Rysbrack. Group of figures at base of a pyramid. <i>Pavilion wood and canvas</i> . Ink sketch elev. 12ft. diam. A gay, temporary structure, term figures. <i>Stables</i> .—Same type as for Shardloe. <i>Tower or belvedere</i> .—Circle plan about 36ft. external diam., with circle turrets about 9ft. 6ins. ex. diam. Rusticated ground floor. Corinthian order of 2 storeys forming loggia. Domed circular top stage set back behind balustrade. <i>Conservatory</i> .—Corinthian and Ionic with ped. <i>Bridge</i> .—R.A. architect, 1761. Large coloured drawing. Total length bridge with approaches, 190ft. span of the single arch, 60ft. See text, Chapter 13, for bridge as built in three. <i>Milliarium</i> .—Interesting classical terminal, 21ft. high; die of pedestal 3ft. 6ins. square. V. & A. M., C. J. R. Collection, large original coloured drawing of a ruin, Roman style, to be built perhaps in connection with the bridge. An early drawing with notes in French.
Ceilings	" 40 (8) and 11 (43-57)	.....		Vol. 52 (96), pencil sketch for frieze on staircase. Vol. 54 (3), slight original sketch for dining-room. Vol. 54 (8 and 33), sketch for hall ceiling, cove and flat.
Hall	" 11 (43-57)	.....		Vol. 54 (22), music room pencil original. Organ. Vol. 54 (26), Ionic music room. Doric library. Vol. 54 (66), section mouldings.
Music-room	" 40 (8) and 11 (43-57)	.....		Vol. 54 (7 and 37), originals for carpets in Vol. 17. Vol. 54 (30), red chalk original Milliarium. Tower, original sketch back of (152) Vol. 9.
Dining-room	" 40 (8) and 11 (43-57)	.....		Vol. 9 (84), original ink sketch for (41), 1761 "Sketch of a Bridge for Sir Nathl. Curzon, Baronet, over the river that joins the two lakes. 60ft. span." Date of (42) is May, 1763.
Book-room	" 40 (8) and 11 (43-57)	.....		Vol. 40 (41), important water-colour signed Robt. Adam, Architect, 1761, and headed, "Design of a Bridge for the Right Honble. Lord Scarsdale. Proposed to be built over a fall of water fronting his Lordship's House at Kedleston, Derbyshire. Span of arch, 60ft. Extent from column to column, 190." (42) outline scheme in 3 arches. See text.
Ante-room	" 40 (8) and 11 (43-57)	.....		"Sketch of a Hut for the Honble. Miss Curzon at the upper end of the garden at Kedleston."
Drawing-room	" 40 (8) and 11 (43-57)	.....	
Circular room	" 40 (8) and 11 (43-57)	.....	
Staircase	" 40 (8) and 11 (43-57)	.....	
Bedroom	" 40 (8) and 11 (43-57)	.....	
Two dressing-rooms	" 40 (8) and 11 (43-57)	.....	
Chimney-pieces	" 22 (15 18)	.....	1760	
Dining-room	" 22 (15 18)	.....	
Drawing-room	" 22 (15 18)	.....	
Mirrors, drawing-room	" 20 (8, 9) ..	.....	1765 1767	
Carpet	" 17 (164, 165)	.....	
Organ case	" 25 (1-3) ..	.....	1762	
Sofa	" 17 (69) ..	.....	
Silver plate	" 25 (76 93)	(Early date)		
Garden pavilion	" 19 (149, 150)	1 plan, 1 elevation, 2 sections	1770	
Ceiling of garden pavilion ..	" 11 (58) ..	.....	1770	
Stables	" 40 (26, 27)	1 plan, 2 elevations, 1 section	1763	
Farm offices	" 40 (28, 31)	2 plans, 2 elevations, 1 section		
Conservatory	" 40 (37-40)	1 plan, 2 elevations, 1 section		
Tower, or belvedere	" 40 (32-36)	4 plans, 1 elevation		
Fishing-house	" 40 (43-46)	2 " 1 " 4 sections		
Ceiling of fishing-house ..	" 11 (59) ..	.....	1770	
Bridges	" 40 (41, 42)	2 elevations	1761-3	
Entrance gateway	" 40 (47-50)	1 plan, 3 elevations		
Cold bath and boathouse ..	" 40 (45, 53, 54)	1 " 2 " 2 elevations		
Milliarium	" 40 (51, 52)	1 " " "		
Gothic chapel	" 40 (55)	1 " " "		
Pavilion of wood and canvas (sketch)	" 4 (33) ..	.....	
" Hut " in garden (sketches)	" 1 (241, 242)	.....	
Monument to Sir N. Curzon, father 1st Lord Curzon	" 10 (6 7) ..	.....	
KEDLESTON, Derbyshire.				
Design for a parsonage house	" 10 (56) ..	2 plans, 1 elevation		2-storey house, 29ft. square. Ped. on each face and flat dome. 2 Doric semicircle porches and 2 half-oct. bays.
Design for an inn	" 10 (57, 58)	3 " 1 " "		
Design for a farmhouse	" 10 (59) ..	2 " 1 " "		See original pencil sketch. Vol. 9 (129 and back of 132).
KENWOOD, Middlesex.				
Additions to house	" 43 (1-3) ..	1 plan, 2 elevations	1764 1768	Fully dealt with in text, Chapter 16.
Library	" 43 (4, 5) ..	2 sections	1764	Important ceiling drawings. 1st sketch, ceiling of great room, 1764. Coloured drawing, 1767.
"	" 14 (113, 114)	4 " "		(2) Vol. 43, is alternative design, south front (?) 2 storeys only. Corinthian order and pediment. R. A., 1764.
Ceilings	" 11 (110-116)	.....	1764-1773	(3 and 4), James Adam, 1764. 1st idea 2 sections of library.
Hall	" 11 (110-116)	.....		Vol. 54 (249), sketch for garden alcove.
Library	" 11 (110-116)	.....		Vol. 6 (69), "4 Terms are wanted for the great staircase at Kenwood. Mr. Nelson is to make one complete, and if that is liked he is to do 3 more."
Ante-room	" 11 (110-116)	.....		F. S. colour drawing, fanciful design.
Staircase	" 11 (110-116)	.....	
Friezes	" 53 (26, 41, 42)	.....	
Hall	" 53 (26, 41, 42)	.....	
Dining-room	" 53 (26, 41, 42)	.....	
Library	" 53 (26, 41, 42)	.....	
Chimney-pieces	" 22 (234) ..	.....	1769 1783	
Library	" 23 (131, 164, 165) and 49 (31, 32)	.....	
Old library (My Lord's Room)	" 23 (234) ..	sketch		
Dressing-room	" 23 (234) ..	.....	
Another room (painted c.p. with f.s. details) ..	" 23 (234) ..	.....	
Mirrors	" 20 (119, 120) and 3 (31) ..	.....	1773	
Dining-room	" 3 (31) ..	.....	
Library furniture (sketches)	" 6 (151) ..	" Lord Mansfield's Sophas "		
Large epergne	" 49 (29, 30)	1 plan, 1 elevation		
Lamp and pedestal (sketch)	" 6 (69) ..	.....	
Carved frames	" 3 (22, 23)	.....	
Garden temple	" 19 (151) ..	1 plan, 1 elevation	1771	
Pavilion	" 19 (173) ..	1 " 1 " "	1783	
KILLERTON (?) Devon.				
Design for a house	" 43 (48-54)	3 plans, 3 elevations, 4 sections	1768	Extends 261ft. 6ins. Centre block 86 x 75ft. Quadrant links to wing blocks, 60 x 45ft. Centre of 3 storeys. Adam order of 2 on rustic ground floor. Back has apse with peristyle. Plan is of the Adam type. The drawings are very rough copies.

<i>Situation and Subject</i>	<i>Volume</i>	<i>Drawings and Name of Client</i>	<i>Date.</i>	<i>Notes by Arthur T. Bolton, F.S.A., Curator</i>
KIMBOLTON CASTLE.				
Hunts		<i>Duke of Manchester.</i>		(143) in Vol. 30 is carried out; see text, Chapter 2. (142) Detail of domed dairy, nice decorations early style.
A room	Vol. 2 33 . .	1 plan, 4 sections . . .	1770	
Ceilings	11 (115)			
Dining-room	17 210			<i>Offices.</i> —80ft. frontage. Similar type to stables but architraves to windows, those at ends with pediments.
Dairy				
Mirror	20 28 . .		1705	
Cabinet	17 218		1771	
Stabling	30 134	2 plans, 2 elevations		<i>Stable.</i> —101ft. 6in. frontage. Internal court 56 x 54ft. 6ins. Treatment of façades Doric order 19ft. with 6ft. attic. Coupled pilasters enclosed tall arches, used for lunettes with plain openings below. Centre bay has pediment. Oblong windows in attic, hipped roofs over.
Offices	30 135	2 . . . 2 . .		
Dairy	30 (142) . .	1 . . . 2 sections . .		
Orangery	30 (146) . .	1 . . . 1 elevation . .		
Menagerie	30 (149) . .	1 . . . 1 . .		
Entrance lodge and gates	30 (143) and	5 . . . 5 . .		
five designs	145			
Entrance gates St. Neots Road	51 (87, 88)	1 elevation		<i>Entrance gates.</i> See text, Chapter 2. Kimbolton is an old castle remodelled inside court by Coleman and exterior by Vanbrugh in a massive Doric style.
KING'S CROMMOND.				
Cromond, Mullothan		<i>Mr Ramsay</i>		L-shaped old house. New add. to square and new circle hall, 18ft. diam., as 3-storey tower. Castle style, but crows-stepped gables and corbie turrets Name changed to Barnton, q.v.
Cromond Regis, Barnton, q.v.				
Additions	16 (39-41)	3 plans, 1 elevation, 1 section (south)		
KING'S INCH, Glasgow.				
Design for a house	13 (79-86)	<i>Alexander Speirs.</i> 4 plans, 3 elevations 1 section	1770	182ft. extent. 3 storeys and half-basement, rustic arcade ground floor, 2-storey A. O., angle pil. and 4 pil. grouped with large ped. Low wing pavilions with large arches and pediment. At back more decorated. Dome and coupled pil. to centre projection. Doric O. to connecting links. Domed library on 1st floor and 4 b. 2nd floor, and 11 b., hall, ante and 4 r. ground floor.
KINGSGATE, Isle of Thanet				
Ceiling, Lady Holland's bed-chamber	11 233	<i>Lord Holland</i>	1707	Stone and flint 18th century Gothic castle on edge of cliff near Broadstairs, Kent. This room, 28 x 18ft., with semi bay 16ft. across on long side, treated as dome. Ceiling has a cove. There is no R. A. work existing.
KINGSTON.				
Memorial tablet	19 (83) . . .	<i>Duncan Davidson.</i> 1 elevation	1794	By William Adam? 3 x 5ft., with vase on top. Design a curious medley. Drawing dated one month after James Adam's death.
KIPPINGTON PARK				
Sevenoaks, Kent.		<i>Sir Charles Farnaby</i>		Chimney-pieces transitional in style For hall has long consoles. Drawing-room frieze, swags and candelabra. Dining—Ionic cols. with smaller ornaments. Bed chamber. Head of I. Jones' type with drapery. Dressing room fluted architrave
Hall	22 139		1764	
Dining room	141			
Breakfast room				
Drawing-room				
Two dressing rooms				
Table	17 100		1765	<i>Table.</i> —2' Frame for two Porphyry tables. R. A. 1765. Early style fluted legs with Ionic caps; half fans and swags under frame.
KIRKDALE (5 miles from Creetown), Wigtownshire				
A new design for Kirkdale	35 (32-40)	<i>Sir Samuel Hannay, Bt</i> 4 plans, 3 elevations, 2 sections . .	1787	282ft. extent. 3 storeys and half-basement. Centre, 62 x 66ft. Straight links to end wings. 8 r., 16 b., 4 dress, and servants' in wings. Design. Ground floor with Venetian wds. Ionic O. of 2 storeys over. End bays of centre block adv. with coupled pils. 2-storey wing pavilions have ped. <i>Scots Tourist</i> , p. 229, says: "Well placed on a height." <i>Brewhouse and stables</i> castle style. <i>Cottage.</i> —Tree trunk recessed porch. <i>Bridge.</i> —3 arches on rusticated piers. The large centre arch is over river and 2 sides over roads. An upper road over. Panels of arms over side arches and a sphinx on parapet over centre; 9ft., 12ft., 9ft., 20ft. Vol. 51 (42), Vol. 1 (100) and Vol. 10 (83), pencil elev. and landscape sketches. Broadly treated as a great wall between hill banks, finished Doric. T. entab. with centre tablet over corbel keystone pierced with 1 large and 2 small arches. Semi-circular buttresses between finished Δ at spring of arches, 4 large patera over.
Brewhouse	35 (41) . . .	1 plan, 1 elevation . .	1787	
Stables	35 (42-48)	2 . . . 5 . .	1787	
Cottage	35 52 . .	1 plan, 1 elevation . .	1788	
Kirkdale Bridge	35 41, 51 and 51 12	3 . . . 2 . .	1788	
KNOCKEAR CASTLE, Loch Lomond, Stirlingshire				
Proposed additions	30 30 30	<i>John Buchanan.</i> 4 plans, 3 elevations	1793	Castle style. Unimportant.
KNOWSLEY PARK, Lancs.				
Sketch plan for large additions	1 51 . . .	<i>Earl of Derby.</i> 1 plan		Plan of great interest. No date. See text, Chapter 2. "It is of dark brown stone and looks like an ancient castle. In the year 1731 there was added to it a brick wing and a large range of stables. The front looks neat and some of the apartments are handsome." <i>B. of E.</i> , 1777. Old house is used and repeated as wings to a new centre, forming an immense house. 71 (56) Castle style gateway. Interesting tower design, pencil plan and elev. <i>Gateway.</i> —A screen gateway somewhat like Harewood and (105) Castle style
Design for a new house . . .	33 71, 72	1 . . . 2 elevations . .		
Lodge and gateway	51 (76, 95)	2 . . . 2 . .	1770	
Dairy	29 101 . .	1 . . . 1 . .	1770	
Sketch Vol. 21, (100)	29 11 . .	1 section	1777	
Chimney-piece Lady Derby's Room in dairy building	23 38 . .			

INDEX OF ADAM DRAWINGS. SECTION I.—COUNTRY.

21

Situation and Subject.	Volume.	Drawings and Name of Client.	Date.	Notes by Arthur T. Bolton, F.S.A., Curator.
LASSWADE CHURCH, near Edinburgh. Design for a new church ...	Vol. 33 (79-83)	2 plans, 2 elevations, 1 section	1791	Greek cross, 77ft. extent, 36ft. diam. rotunda in centre. With 4 semicircular arched openings 19ft. span, 28ft. high. With screen Doric coils carrying galleries (11ft.). Dome, 40ft. floor to crown. Simple exterior without order. Turret at west end. Pediments to advanced arms of the cross. See text, Chapter 30.
LINT HOUSE, near Glasgow. Design for a house	" 31 (91-96)	Mr. Sproul. 3 plans, 2 elevations, 1 section	1791	"Edinburgh, Dec. 13, 1791." 130ft. extent. Centre 44ft.; straight links 20ft. 6ins.; ends, 22ft. 6ins. Centre has 3 stories and ends 2 in one arch. Roofs hipped. Plain design without orders. Plan. Hall, 3 r., 3 b. and 2 d. on 1st floor. Wings used as kitchen and ground floor bed dressing-room in link.
LITTLECOTE, Wilts. Pavilion for the park at Littlecote	" 19 (147) ..	Edward Popham. 1 plan, 1 elevation ..	1768	32 x 16ft. End and centre apse; latter has peristyle of cols. outside A. O. 16ft., 1ft. 6ins. and 5ft. 3ins. apart. Outline drawing only.
LLANADER HOUSE, Denbighshire Design for a new house	" 44 (19-29)	Richard Parry. 7 plans, 5 elevations		184ft. extent. 3-storey centre, 76ft.; quadrant links, 24ft. 2-storey ped. wings, 30ft. All quite plain. Hall and 3 r. Also a larger scheme, 236ft. extent, and decorated with 2-storey 1-col. Corinth. portico. Outline drawings only.
LOFTUS HALL, Fethard, Wexford, Ireland Iron gates in park	" 51 (55) ...	Rt. Hon. Charles Loftus. 1 plan, 1 elevation ..	1785	Both pencilled on the back,
Entrance lodge and gates ..	" 51 (56, 57)	1 " 2 " "	1785	
LONDON (see separate section of this Index, pages 33)-51				
LONGLEAT, Wilts. Sketch elevation for wing of house	" 2 (101) ...	Marquis of Bath. 1 elevation		Interior of Longleat has all been altered since. Outline drawings incomplete. The gardens have been destroyed by Capability Brown before Nov., 1760. Mrs. Delany, vol. 3, p. 611.
Gallery	" 50 (6, 7) ..	1 plan, 3 sections ...	1775	
Ceiling, gallery	" 14 (1)		1775	
Frieze, gallery	" 53 (30) ...			
LOW LEYTON, Essex (6 miles London. Village by River Lea). Measured plans of house ...	" 50 (75, 76)	Richard Oliver. (Thomas in vol. 50) 2 plans		Meas. plans show Early Georgian type with hall stairs right through. The dining-room has apsidal end with niches. Nothing special. B. of E., 1777, says: "A modern structure with large and delightful gardens, plantations, walks, groves, mounts, and canals stocked with fish and fowls."
Dining-room	" 50 (77) ...	1 " 4 sections ..		
Drawing-room	" 50 (78) ...	1 " 4 " "		
Ceiling, drawing-room	" 51 (242) ...		1767	
Grate	" 17 (123) ..		1769	
LOWTHER HALL, Penrith, Cumberland. Sketch plan and elevation for a new house	" 1 (175, 176)	Sir James Lowther (Earl of Lonsdale). 1 plan, 1 elevation ..		Design for immense castle, 1771. See <i>Whitehaven</i> , 33, 50 (4), Sept. 9, 1767. Extensive classic design, about 300ft. centre block with quadrants and wings. 3 storeys, 40ft. order. 4-col. portico centre. 65ft. 6ins. extent. No. 5 is Gothic castle variant of same date.
Various designs for a new house	" 33 (43-47, 50-58)	10 " 3 " "	1767, 1769	
Dairy buildings	" 33 (48, 49)	1 plan, 1 elevation ..		
Entrance lodge and gateway	" 51 (102) ..	1 elevation		
LUTON PARK, Beds. Measured drawings of house Various designs for a new house	" 37 (41-46) " 39 (23-33)	Earl of Bute. 3 plans, 3 elevations 8 " 3 " "	1764 1766, 1767	See text, Chapter 2. Known now from Adam's <i>Works</i> . Has been reconstructed. The earliest design in Soane Collection is Gothic, like Syon. Plan shows a centre court, 73 x 75ft. square, with 2 advanced wings. There is an existing gateway on the way road in this style. Built in brick and stuccoed with stone. 4 centre archway. It has battlements, but ceiling of entrance is trabeated with classic detail. The various designs for a new house, 1766-7, are shaded drawings probably used for the engravings in the <i>Works</i> .
Elevations (only) of new house as executed	" 39 (34-36)	3 elevations		
Ceilings	" 12 (18-24) and		1769, 1770	
Libraries	" 8 (100, 145)			
Drawing-room				
Bow room, over saloon ..				
Lady Bute's dressing-room				
Lord Bute's " " (sketch)				
Friezes	" 53 (46-48)			
Saloon				
Ante-room				
Drawing-room				
Bow window room				
Chimney-pieces	" 22 (251- 253)		1769, 1770	
Ante-room				
Drawing-room				
Mirror, drawing-room	" 20 (112- 116)		1772	
Side tables	" 17 (19) and 20 (116) ..		1772	
Organ case	" 25 (4, 5) ..		1763	

<i>Situation and Subject.</i>	<i>Volume.</i>	<i>Drawings and Name of Client.</i>	<i>Date.</i>	<i>Notes by Arthur T. Bolton, F.S.A., Curator.</i>
LUTON PARK <i>(continued)</i> .				
Standard candelabra	Vol. 20 (116) ..	.....	1772	Bridge.—Coloured sketch with landscape. 3 segment arch bridge, larger centre span. Piers with niches and vases. Cornice sloped down over side arches. Open balustrade.
Grاندole (sketch).....	.. 6 (29) ....	.....	
Silver tureens.....	.. 25 (94-96) ..	.....	
Stables .....	.. 39 (37-40) ..	2 plans, 2 elevations		
Bridge .....	.. 51 (9)	1 elevation		
MAMHEAD, near Chudleigh, Devon.		Earl of Lisburn.		The owner kindly informs me that the house has been pulled down and rebuilt about 1830. See text, Chapter 26, for Adam's design.
Design for a new house ....	.. 32 (28-34) ..	4 plans, 2 elevations 1 section	1774	
Proposed alterations and additions .....	.. 32 (21-26) ..	3 plans, 3 elevations	1777	Rustic building.—Ruins of Roman Doric architecture.
Ceilings .....	.. 11 (258	.....	1780	
Dining-room.....	260) and	.....		Garden seat.—Extends 17ft. gins. semicircle niche 15ft. with half-oct. back outside. Screen A. O. cols. Cornice with mutules. Ped. 18ft. 6ins. to top cornice. Octagon with dome.
Drawing-room.....	8 80 114.	.....	
Library	115)	.....	
Chimney-piece, hall .....	.. 23 (134) ..	.....	1780	
Epergnes (three sketches, full size) .....	.. 49 (33 35)	.....	
Stables .....	.. 32 (35 37)	1 plan, 1 elevation, 1 section		
Garden seat .....	.. 19 (141) ..	1 plan, 1 elevation ..	1767	
Rustic building with fountain .....	.. 19 (155) ..	1 " 1 " ..	1770	
Design for the conversion of the water house into a temple .....	.. 32 (27) ..	1 " 1 " ..	1770	
MAULDSLEY CASTLE, Clydesdale, Lanark.		Earl of Hyndford.		Plans, 1702. April. Elev., 1791; offices, 1795. Castle style. Built 1793 from design by R. A. Stands on a headland projecting into the valley."— <i>Scots Tourist</i> , p. 110.
General drawings .....	.. 29 (7-16) ..	6 plans, 4 elevations	1791-1796	See also T. Garnett, M.D., <i>Observations on a Tour</i> , 1800, p. 224.
MELLERSTAIN, Kelso, Berwick		Hon. George Baillie.		Fully dealt with in the text, Chapter 34.
General drawings of house ..	.. 43 (42, 46)	1 plan, 2 elevations ..		
Library .....	.. 43 (44) ..	1 " 4 sections ..		
Hall .....	.. 43 (45) ..	1 " 4 " ..		
Ceilings .....	.. 12 (59-65)	.....	1770, 1778	These are office duplicates. Ink with sketched in detail and colours written on or part coloured only. 1770 date added later (?). The drawing room, March 5, 1778.
Dining-room.....	.....	.....
Library .....	.....	.....
Gallery .....	.....	.....
State bedroom .....	.....	.....
Two dressing rooms ..	.....	.....
Friezes .....	.. 53 (49 51)	.....	
Hall .....	.....	.....
Dining room .....	.....	.....
Library .....	.....	.....
Drawing-room .....	.....	.....
Gallery .....	.....	.....
Staircase .....	.....	.....
Bed room .....	.....	.....
Two dressing-rooms ..	.....	.....
Chimney-pieces .....	.. 22 (290.	.....	1775 1778	
Dining-room.....	291)	.....	
Gallery .....	.....	1 plan, 1 elevation ..		
Design for a memorial tower .....	.. 43 (47)	.....	1774	
.....	.. 21 (44)	.....	1774	
MERRYFIELD, near Saltram, Devon		John Parker.		146ft. extent. Outline plan of a large block. Simple elevation. A centre with quadrants and wings. Doric cols. and Venetians.
Design for farm offices ..	.. 14 (77-79)	2 plans, 1 elevation ..		
MINTO, Hawick, Roxburghshire		Sir Gilbert Elliot, Bt		50ft. extent. Screen wall with niches and vases. Centre bay 10ft. wide with Doric pils. and ped
Design for an entrance to the burial ground .....	.. 21 (188 ..	1 sketch elevation		
.....	.. 41 (88, 1	1 plan, 1 elevation		
MISTLEY HALL, Essex.		Rt. Hon. Richard Russell		Since pulled down. Illustrated in B. E., 1777, Vol. 1, p. 188. A plain brick house showing 4 floors and half-basement. 9 windows wide, 3 in centre covered by ped. Low one-storey wings with large half-oct. bays. Adam proposed to add an Ionic order with swag architrave-frieze and to rusticate the ground floor. Drawings only rough outlines except <i>Mistley Baths</i> , dealt with in the text, Chapter 25
Front elevation of house as existing .....	.. 41 (50) ..	1 elevation	1777	Bridge.—Single arch, 21ft. span, 7ft. rise: outline only. <i>Lodge and Gates</i> .—1781 not delivered till March 1782. 84ft. extent. 12ft. centre arch flanked 5ft. pier with Doric order 27ft. high. Side porticos to pair of lodges. (67) reduced. Same date. 2 lodges and iron gates all plan.
Front elevation showing proposed alteration .....	.. 41 50, ..	1 " ..	1777	<i>Mistley Baths</i> .—(182-183) nice plain frames and elaborate headpieces with painted medallions. (182-183) figures with wheat-sheaves in baskets. V. & A. M. E. I. D., C. J. Richardson Collection has a sketch for the reservoir for Mistley Baths. Vol. 10 (78). 1st sk. plan Bath Pavilion. Ink sk. (156), 1st sk. elevation and (165).
Saloon .....	.. 41 51 ..	1 plan, 4 sections ..		
Dining-room .....	.. 41 52 ..	1 " 4 " ..		
Ceiling, drawing-room ..	.. 11 25, 28)	.....	1778	
Carpet .....	.. 1, 198	.....	1778	
.....	and 3 113	.....	
MISTLEY .....	.. 20 180	.....	1778	
Dining-room	181	.....	
Drawing room ..	.....	.....
Gothic Pavilion .....	.. 10 (172) ..	1 plan, 1 elevation ..	1778	
Salt-water bath .....	.. 47 (53 58)	1 " 4 " .. 1 section	1774	
Reservoir to same .....	.. 41 (59) ..	1 plan, 1 elevation ..		
Fountain .....	.. 41 (60, 61)	2 elevations, 1 view ..	1779	
Pair of cottages .....	.. 41 (62, 63)	1 plan, 1 elevation ..	1779	
Bridge .....	.. 51 (34)	1 " 1 " ..		
Entrance lodge and gates ..	.. 51 (66, 67)	2 " 2 " ..	1781, 1782	

INDEX OF ADAM DRAWINGS. SECTION I.—COUNTRY.

23

Situation and Subject.	Volume.	Drawings and Name of Client.	Date.	Notes by Arthur T. Bolton, F.S.A., Curator.
MISTLEY CHURCH, Essex. General drawings of additions and recasing	Vol. 41 (64-69 and 72)	3 plans, 2 elevations 3 sections		See Adam's <i>Works</i> . These are probably the originals used for the engravings. The church was built. It was not from these drawings a new building, but a new design obtained by additions. The east and west towers exist. See text, Chapter 25.
Ceiling	" 14 (29) ...	1 elevation	1776	
Pulpit	" 41 (70) ...	1 plan, 1 elevation	1776	
Altar table	" 41 (71) ...	Sketches		
Altar rails	" 52 (157) ...			
MITCHAM, Surrey. Drawings of existing house.	" 45 (37, 39)	Alexander Wedderburn. 1 plan, 1 elevation		Old 2-storey house, say 180ft. extent. Hipped roofs and wood cornice. Proposed to be colon- naded with order of 2 storeys. Entrance to be altered to north end, between new office blocks.
Drawing for proposed addi- tions and alterations	" 45 (36, 38)	1 " 4 " "	1774	
MITCHAM, Surrey. Mirror	" 20 (80) ...	John Stewart. 1 plan, 3 elevations, 1 section	1771	A range of stable offices. 117ft. No plan to lodges and entrance. Sketch shows 2-storey domed rotunda in centre 18ft. ext. diam. 2 octagon lodges of 1 storey and two 7ft. arch- ways. All small in scale.
Entrance lodge and stables	" 45 (27-31) ...	1 elevation		
Sketch for a Palladian bridge	" 9 (85) ...			
MOCCAS PARK, Hereford. Design for a house	" 34 (46-51)	Sir George Cornwall. 4 plans, 2 elevations	1775	92ft. extent. 34ft. 6in. Ionic order, pils., ped. Attic storey over entab. Segmental projection at back with shallow peristyle. Plan, hall and 5 r. Oval drawing-room. The section is a large coloured detail of wall decoration nearly inch scale.
Drawing-room	" 34 (52) ...	1 section		Pencil sk. drawing-room chypiece., Vol. 23 (231).
Chimney-pieces	" 23 (136- 139)		1781	
Dining-room				
Library				
Drawing-room				
Circular drawing-room				
Table slab, or ceiling	" 6 (134) ...			
MOOR PARK, Herts. Measured drawings of house.	" 32 (38-40)	Sir Lawrence Dundas, Bl. 1 plan, 2 elevations		" The offices are joined to the house by a beauti- ful circular colonnade of the Ionic order, which terminates very elegantly with domes on either side of the entrance."—B. of E., 1777, Vol. 1, p. 135. House by Leoni. The wings have since been pulled down. The tea pavilion is illus- trated, Chapter 2.
Mirror	" 20 (11-13)		1765	
Table	" 17 (5) ...		1765	
Two sofas	" 17 (73, 74)		1764	
Carpet	" 17 (168) ...			
Tea pavilion and cottage (one coloured set of drawings and duplicate in outline)	" 32 (44-46) and 46 (168, 169)	4 plans, 2 elevations, 3 sections		Vol. 51 (46)—58ft. extent. Two 11 x 11ft. lodges. Fluted impost of main arch, 12 x 18ft., forms cornice of same. 2 fluted Doric coils, and full T entab. Attic with inscription: " This Gateway was erected by Sir Lawrence Dundas, Bart., 1764."
Ceiling, tea pavilion	" 11 (201) ...			(47).—68ft. extent, as room for side doorways. No attic. This may be the earlier design.
Chimney-pieces, tea pavilion	" 22 (145, 146)			(48) is only an iron gate, 11ft. wide, between rusticated piers 3 x 3ft. x 11ft. 6ins. high in a hedge.
Farm offices	" 32 (41-43)	2 plans, 2 elevations		
Entrance lodge and archway	" 51 (46-48)	2 " 3 " "	1763	
MOOR PARK (?) Dog kennels	" 32 (47, 48)	Thomas Dundas. 1 plan, 1 elevation	1765	80ft. Centre in 2 storeys with 4 Doric pilasters and pediment stated to exist at Ask, Yorks.
MOY HOUSE (? MOY HALL), Inverness. Proposed additions	" 30 (39-44)	Sir Ludovic Grant, Bl. 4 plans, 2 elevations		2 old pavilions, 20 x 40ft., spaced 53ft. apart. A new centre block, 45ft. deep. Very plain design in 3 stories, with centre Venetian wd. and hipped roof.
MUSWELL HILL, Middlesex. Ceiling, dressing-room	" 12 (89, 90)	Hon. Topham Beauclerk. 1 plan, 1 elevation	1770	Oval enclosure, 30 x 40ft. Wall decorated with 13ft. Doric order of pilasters on 6ft. plinth 1ft. blocking course. Niches between pils. Entrance portico of 4 cols. 6ft. 3in. centres. Spans over a 5ft. sloping way up. Boswell visited B. and saw the observatory, but gives no description. B.'s town house, see Adelphi, Chapter 18.
Frieze	" 53 (49) ...			
Screen wall round observa- tory	" 30 (37, 38)			
NEWBY HALL, Ripon, Yorks. Alterations to house	" 41 (73, 74)	William Weddell. 1 plan, 1 elevation	1776	Fully dealt with in the text, chapter 24.
Great dining-room	" 41 (75) ...	1 " 4 " "		
Gallery for antiques	" 41 (76) ...	2 " "	1772	
Two designs for scagliola pavement	" 41 (77, 79)			
Hall, design for marble pave- ment	" 41 (78) ...	1 " "	1772	
Ceilings	" 11 (236- 241) and 8 (103) ...		1767-1771	8 (103), sk. drawing-room for W. W. Esq., West End, July 21, 1769. 52 (140), pencil sk. mosaic carpet (30 x 18ft.).
Hall				
Staircase				
Study				
Drawing-room				
Gallery for antiques				
Friezes	" 53 (44-45)			
Hall				
Staircase				
Study				
Drawing-room				
Great dining-room				
Gallery				
Chimney-pieces	" 22 (254- 262) and 23 (140) ...		1769-1780	Vol. 23 (236), pencil sk. chypiece. for hall.
Hall				
Study				
Drawing-room				
Ante-room				
Great dining-room				
Bedroom				

Situation and Subject	Drawings and Name of Client	Date	Notes by Arthur T. Bolton, F.S.A., Curator
NEWBY HALL—(continued)			
Carpet, drawing-room	Vol. 17 1 14	1775	Vol. 23 (137-141), designs for metal hot air outlets.
Three mirrors	20 77 76	1770 1771	
Side table	17 142	1775	
Table slab full size	49 140		
Sideboard and wine cistern in dining-room	6 (140) and 17 220	1783	Rough sketch in Vol. 6 (115)
Commode in dining-room	24 130		
Door panels (sketches)	32 94		
Silver candlestick (sketch, full size)	49 41	1770	
NEWLSTON HOUSE, West Lothian.			
Design for a new house	32 (67-76)	5 plans, 3 elevations, 2 sections	1780, 1780
Ceiling, hall	5 (86)		
Chimney-pieces (sketches)	23 (105 and 218)		
Drawing-room			
Study			
Breakfast-room			
NEWTON DON, Kelso.			
Drawing-room	31 (51 54)	4 sections	1700
Ceiling, drawing-room	31 (55)		1700
NEWTON STEWART, Wigton			
Design for a house	36 (94-98)	1 plan, 3 elevations, 1 section	1787
The same drawn to a larger scale	34 (39-45)	3 plans, 3 elevations, 1 section	1788
NINEWELLS HOUSE, near Danse, Berwick.			
Design for a house	36 (109-113)	1 plans, 1 elevation.	1780
NORTON CHURCH, Northants.			
Monument to Mrs. Mary Hope	19 144		1707
NOSTELL PRIORY, Yorks.			
General drawings of house	11 14 15)	Sir Rosalind H. H.	1770
Ceilings	11 125	2 plans, 3 elevations	1700 1772
Hall	230		1771
Library			1700
Drawing room			1707
Saloon			1770
Niche of saloon	11 (49)		
New vestibule	14 (87)		1783
Friezes	53 142, 43)		
Hall			
Saloon			
Library			
Drawing-room			
Dressing-room			
Pavement of hall	11 17	1 plan	1776
Chimney-pieces	22 222		1700 1772
Library	220		
Saloon			
Drawing-room			
Two side tables	17 17 20		1775
Table slab full size	49 1		1775
Picture frame	20 117		1775
Iron railing and lamps (front entrance)	52 (171)		1774
Cupola of stables	11 (48)	1 elevation, 1 section	
Bridge	51 133	1 plan, 1 elevation	1770
Entrance lodge and gates	51 (72-75)	3	1776
Sketch, niche head in hall	52		
NUNEHAM HARCOURT, Oxon.			
Measured drawings of house	34 (32, 38)	3 plans, 4 elevations	
OAKS CASTLE, Surrey.			
Various designs for a new house	20 23 4 and 21 17 18 and 21 18	16 plans, 10 elevations	
Design for entrance lodge and gateway	20 38 40	Sketch 1 plan, 2 elevations.	

Vol. 23 (137-141), designs for metal hot air outlets.

Rough sketch in Vol. 6 (115)

Dealt with in the text, Chapter 36. Pencil sketch for ironwork at entrance, Vol. 52 (170). Open newel with rams' heads and lamp standard railings with paterae, etc. James Adam (?).

Decorative scheme for a room.

165ft. extent. Something like Newliston, but with 2-storey wings and quadrant links. Planning is poor. East front has a circular centre projection with dome and niche. 2 half-domed niche recesses on the principal floor. Property purchased by W. D. at this date on west bank River Cree. Main road from Dumfries passed through N. S.

Edinburgh, July 4, 1790. Centre 3 stories, wings 2, straight links, 150ft. extent. Planning not like Adam. Drawing room on 1st floor over dining-room. Plain design.

House by James Paine, 1735-45 (?) Adam's work stopped 1783, on death of the Baronet, who succeeded in 1765, and the 1st floor of the new Adam wing was only completed in 1875. Fully dealt with in text, Chapter 23. The ceiling drawings (1767, saloon and drawing-room, and 1772, hall) are important in development of Adam work.

51 (33).—“Bridge of Communication from the Doncaster Road to Nostell which passes under the road leading to Pontefract,” for Sir R. Wynn. 12ft. arch, 6ft. piers, 15ft. to crown. Plain masonry.

(71) Lodge, no name, looks as executed.

(72) Gate and lodge “from the Doncaster Road near the Dairy farm.” Extent 60ft. 18ft. lodges, 24ft. apart, 12ft. arch, 15ft. 6in. spring, 6ft. rise, impost entablature carried across lodges with pediments. Good, simple design.

(73) Gateway situated at the approach to the house from the York and Pontefract roads 76ft. 4ins. extent. 43ft. pyramid with arch driven through, 18ft. high x 12ft. wide, 46ft. to apex.

(74) Gateway to park. Piers and gateway.

(75) Lodge and gate from Huntwick leading to it from Featherstone Common. Mixed design (71). “Ironwork for the platform over vestibule at Nostell. A lamp is proposed opposite each column,” March 2, 1774 (solid baluster type).

Nothing done by Adam 16ft. gable lodge, stone. Semi-arch, piers with niches.

Castle style. Plan (28) has pencil note “Design A £11,000.” Plan (31), “Design B £8,000 12s.” Reduced version of former (34), “Design C £5,280 14s.” This is a fanciful plan. A castle villa with wings, “Design D £5,404 5s.” The Oaks has been burnt and altered. It is not probable that much was done. For the famous Fête Pavilion, see text, Chapter 20.

INDEX OF ADAM DRAWINGS. SECTION I.—COUNTRY.

25

Situation and Subject.	Volumes.	Drawings and Name of Client.	Date.	Notes by Arthur T. Bolton, F.S.A., Curator
OSTERLEY PARK, Middlesex. Alterations and additions...	Vol. 43 (92-98)	Robert Child. 3 plans, 3 elevations, 1 section	1761	Fully dealt with in the text, Chapter 15. The geometrical drawings, "R. A., architect, 1761," for Francis Child relate to an earlier design than the executed house. See note to Chapter on Osterley with regard to Adam drawings at the house
Etruscan room.....	" 14 (128-131)	3 sections	1775	The ceilings, tapestry-room, bedchamber and the Etruscan room, all dated 1772, are important in development of Adam's style.
Ceilings	" 11 (202-212)	.....	1766-1773	See Vol. 27 (72-73) originals. Etruscan room. See Vol. 52 (110). "Sketches for Mr. Child's door panels."
Hall				Vol. 27 (45), may be doorway for Osterley.
Great staircase.....				Under the stairs on garden front.
Library				
Tapestry-room				
Drawing-room				
Bedroom				
Etruscan room.....				
Octagonal grotto	" 14 (51-55)	.....	1779	
Friezes	" 53 (23, 24)	.....	
Hall				
Passage				
Stairs				
Library				
Tapestry room				
Drawing-room				
Bedroom				
Etruscan dressing-room				
Chimney-pieces	" 22 (209-211)	.....	1766	
Hall				
Library				
Mirrors	" 20 (31, 35, 42-49)	.....	1767-1777	Mirrors (38-41), see Berkeley Sqre., not at Osterley.
Drawing-room				(34), not at Osterley unless modified in execution.
Tapestry-room				(36-37), ovals exist, modified, in gallery.
Breakfast-room				(49), in private room, 2 wall piers, glasses and tables under.
Bedrooms				
Etruscan dressing-room				
Grandole, dining-room	" 20 (33) ...	.....	1767	
Carpets	" 17 (186-192)	.....	1775-1778	(33) 2 on wall piers between windows.
Tapestry-room				
Drawing-room				
State bedroom				
Etruscan dressing-room				
Wall bracket and lamp, hall (sketch)	" 6 (33) .	.....	
Sofa-bed	" 17 (7) ...	.....	1767	
Tables	" 17 (8) and 20 (49)	.....	1767	(8) "Table and frame for Tapestry room, March 18, 1775."
Commode, f.s. details (half table top coloured)	" 18 (63), 21 (210) and 5 (20, 21)	.....	1773	(49) "Mr. C. private room."
Cabinet	" 17 (217) ..	.....	1768	Chairs.—Vol. 17 (93), eating room, mahogany, leather seat. Vol. 17 (95), Etruscan room, painted wood. Vol. 17 (97), bedchamber, gold and silk
Bedsteads and bed cover	" 17 (156, 150, 164)	.....	1775, 1777	(217) not at Osterley.
Tripod	" 17 (62) ...	.....	1776	(163) Tafeta room, 1st floor, polished wood and inlay.
Chairs	" 17 (93, 95-97)	.....	1776	
Curtain cornices	" 17 (105-107)	.....	1768	
(Eating-room & bedchamber)				
Grates	" 17 (124, 125)	.....	1773	(124) not in house. Much less elaborate
Fire-screens	" 17 (133-136, 141-145) and (148, 149)	.....	1776-1779	Sketch for firescreen, Vol. 5 (36).
Chimney-boards	" 17 (137-139)	.....	1777-1778	51 (104), Lodges, 14 x 14ft., 32ft. apart. Fluted entab. hipped roofs. Centre chimney stacks as cross vaulted. 2 piers with lamps. Iron gates.
Borders	" 25 (45, 46)	.....	1777-1779	Drawings not finished up.
Work bag	" 17 (140) ..	.....	1776	Bridges.—See Vol. 50 (1), Bridge unknown, looks like Osterley. See also Vol. 1 (165). (5) Single span, 60ft.; 10ft. roadway. Segmt. arch, fluted archivolt. Doric entab., open balustr. Piers, niches and vases. (6) 180ft. gins. extent. 3 arches, 55ft., 45ft., 11ft. piers. Outline only.
Conservatory	" 43 (99-101)	2 plans, 2 elevations	1780	(7) 3rd design. 230ft. total extent. 3 arches. Outline pencil sketches. Pretty Monument, col. marbles. Pyramid and weeping boys and vase.
Entrance lodge and gates	" 51 (104) ..	1 " 1 " "	1777	
Bridge	" 51 (5-8) ..	2 " 3 " "	d. 1782	
Monument to Robert Child, four designs	" 19 (79-82)	.....	
Ditto, pencil originals....	" 2 (13-15) .	.....	
OXENFOORD CASTLE, Dalkeith, Edinburgh.		Sir John Dalrymple, Bt.		
Additions	" 30 (122-129)	5 plans, 4 elevations	1780	Subsequently altered by Burn. Original L-shaped house of 17th century. Semi-baronial. (Note contributed by J. W.) Adam scheme for alterations. Extends plan from square to oblong. Culzean type.
Ceilings	" 14 (80-82)	.....	1782	
Library				
Drawing-room				
Friezes	" 53 (45, 46)	.....	
Library				
Drawing-room				
Monument to Sir John Dalrymple, three designs	" 19 (50-52)	.....	c. 1753	
OXFORD. Design for a new corn market	" 38 (41-44)	2 plans, 2 elevations		Early design. Plan. 3 bays x 5. 45 x 18ft. ground floor arcaded. Pilaster order of 2 storeys full height. End piers. To stand isolated in irregular square. Circle stairs in centre of plan with 2 shops (?) and promenade round. Gwyn appointed City Surveyor, Oxon., 1771; built new market there 1774, pulling down earlier one by Isaac Ware, 1754.

<i>Situation and Subject</i>	<i>Volume.</i>	<i>Drawings and Name of Client</i>	<i>Date.</i>	<i>Notes by Arthur T. Bolton, F.S.A., Curator.</i>
PANMURE, Forfar		<i>Earl of Panmure.</i>		Not important
Design for a new west front . . .	Vol 41 (32) . . .	1 elevation . . .		
Ceiling . . . . .	.. 22 (71) . . .	.....	1762	
Stabling . . . . .	.. 41 (33, 34)	2 plans, 1 elevation..		
PETERSHAM, Surrey.		<i>Lord Frederick Campbell.</i>		A Georgian brick villa, very neatly drawn and ruled out with brick courses. Doubtful if anything done.
Additions to house . . . . .	.. 29 (105-113)	4 plans, 4 elevations, 2 sections		
PHILLIPS HAUGH, Selkirk		<i>John Murray.</i>		152ft. 6ins. extent. The main building 108ft. 6ins. Early scheme. Plan, long-shaped crude type with semicircle courts at ends and straight passage through centre. 3 staircases. Elevation 3 floors high. Order 20ft., and basement to same 15ft. = 44ft. Ends adv. with 2-storey Venetians. Centre back has 4 pil. spaced for wide bay with Venetian and porch. Pediment to centre. Hipped roofs to ends. 9 windows in front.
Design for a house . . . . .	.. 42 (29-32)	2 plans, 1 elevation 1 section		
.. greenhouse . . . . .	.. 42 (33) . . .	1 " 1	1763	
POLTON, near Edinburgh.		<i>Mrs. Calderwood Durham.</i>		<i>Greenhouse.</i> —10ft. 6ins. extent. 3 arches 1ft. 6in. span. Doric order 10ft. 4ins. adv. with pil. behind. Inside size 17 x 8ft. Incomplete outline. Alterations to older house? 110ft. extent x 37ft. 6ins. 3-floor centre, 2 wings slightly advanced in centre. Ionic 2-storey order of 4 pils. with ped. Steep hipped roof. R. R. divided between ground and first floors.
Additions to house . . . . .	.. 46 (55) . . .	2 plans, 1 elevation..	1788	<i>Red Lion.</i> 3 storeys brick and stone (?) One storey is new. Also front with long ballroom on 1st floor. Principal feature a large Adam Venetian wd in an arch. 76ft. 2in. extent of façade.
PONTEFRAC, Yorkshire (The Red Lion Inn)				" In the Castle style."
Proposed alterations . . . . .	.. 38 (59-62)	3 plans, 1 elevation..	1776	
PUTNEY COMMON, Surrey.		<i>James Macpherson.</i>		
Proposed additions to a house . . . . .	.. 37 (93-98)	3 plans, 3 elevations	1785	
PUTNEY HEATH (Hill House)		<i>Sir Samuel Hannay, Bt.</i>		No. (1) 79 x 56ft. with projecting bay. Peristyle and dome above. Carriage porch. 3 storeys and basement.
Design for a new house . . . . .	.. 35 (53-61)	4 plans, 3 elevations, 2 sections		
Another design . . . . .	.. 35 (62-69)	5 plans, 2 elevations, 1 section	1780	
Design for additions to an old house . . . . .	.. 35 (70-74)	3 plans, 2 elevations	1787	
RAINHAM HALL, Norfolk		<i>Viscount Townshend</i>		Rainham is an Inigo Jones house of great interest. Adam proposals, not carried out, to alter as a great colonnaded facade on lines of Compton Verney, 2-storey Corinthian with attic over and added wing blocks. 476ft. extent. Bridge of 5 segment arches with tabernacles of Doric cols. with ped. on piers. Scale is too small relative to balustrade, etc. No date or scale on drawing. The 2nd Viscount (suc. 1687, d. 1738) said to have employed Wm. Kent to alter sash windows, etc. 3rd Viscount d. 1767. See Index to Clients
Proposed alterations and additions . . . . .	.. 41 (1-4) . .	2 plans, 2 elevations		
Bridge . . . . .	.. 51 (3)	1 elevation.		
RAY HALL, Essex.		<i>Sir James Wright, Bt.</i>		Looks like a new front or back (?) to an older house, 195ft. extent. A 210-ft picture gallery, 65 x 21ft., with apsidal projection 14ft. radius surrounded by peristyle. 2-storey order of Adam type. On west side shows 6-col. Corinth portico, perhaps older (?) Drawings undated except for conservatory and tea-room, of uncertain design. roof, extent. One end pavilion circle, other oct., between are curious flat ellip arches, 9 in all, 3 are advanced with attic over as a centre
Design for a house . . . . .	.. 41 (80-84)	2 plans, 2 elevations, 1 section		
Column-piece, hall . . . . .	.. 22 (27) . . .			
Stable offices . . . . .	.. 41 (85-87)	2 plans, 1 elevation.		
Conservatory and tea-room . . . . .	.. 41 (88-91)	1 " 1 " 2 sections	1782	
Farm offices . . . . .	.. 41 (92-95)	1 plan, 2 elevations, 2 sections		
RICHMOND, Surrey.		<i>Duke of Montagu.</i>		18ft. 5ins. extent, introducing antique capitals. See <i>Works</i> .
Garden seat . . . . .	.. 30 (121) . .	1 elevation	1772	
RICHMOND, Surrey.		<i>The Duke of Ancaster</i>		Fine, rough pencil sketch. S.E. elev. to park July 19, 1773. 3 floors. Ionic peristyle occupies the centre storey and middle of the façade. An interesting villa design.
Design for a house facing the park . . . . .	.. 29 (128-135)	4 plans, 4 elevations	1773	
RICHMOND PARK, Surrey.		<i>H.M. The King.</i>		Royal Observatory. Circle, 33ft., divided into 3 recessed loggias. Domed centre room, 16ft diam. 2 floors in A. O., 24ft. cols., 4ft. 9in entab., 3ft. 6in. balustrade.
Design for an observatory . . . . .	.. 19 (115-120)	4 plans, 1 elevation 1 section		
ROSEBANK.		<i>Mr. Duncan</i>		(1) New block, 82 x 24ft. Dining, drawing-room and stair hall. Elev. like Weald Hall, with 4-col. Ionic pilaster centre and rest plain. (2) Wide wings, recessed centre, attic and dome. No. (66) 2-storey Ionic on plinth. Pediment to wings 45ft. to top dome. Order is 25ft. 6ins. Centre between wings only 18ft. wide. (3) No. (68).—In this 4-col. Ionic portico stands forward; 2 end pils. Circular drum and dome. Venetians, but no adv. wings.
Proposed alterations . . . . .	.. 30 (66-71)	3 plans, 3 elevations	1789	

INDEX OF ADAM DRAWINGS. SECTION I.—COUNTRY.

27

Situation and Subject.	Volume.	Drawings and Name of Client.	Date.	Notes by Arthur T. Bolton, F.S.A., Curator
ROSEBANK HOUSE, upon Clyde. Two designs for a house....	Vol. 30 (46-58)	John Dunlop. 8 plans, 4 elevations, 1 section	1792	1792, R. A. (127) Vol. 1, sketch, stable office elev. House. (1) 134ft. extent. Centre block 50 x 51ft. Straight links. Wings 23 x 28ft. 3-storey design, ground floor rustic. Coupled Ionic 2-storey with ped. as centre feature. Roof hipped up to chimney-stack. Pavilion large arch filled with framing. (2) Not signed. After 1792 (?) Nice back front with plain bays and balconies. Contradictory to portico style of other 1st design. 57 x 46ft., and 46ft. to top of cornice.
RUDDING HALL, Yorks. Additions and a sketch plan for a new house	" 34 (97-100)	Lord Loughborough. 3 plans, 1 elevation..	1791	An old brick and stone house of 3 storeys, with 2-storey wings. Extent is 90ft. To add behind making depth 72ft. New hall stairs, bedroom, etc. The sketch for new plan has no elevation. It is like Coombank. 52 x 52ft., with 4 corner projections, making 77 x 77ft. over all. Hall, 3 r., 2 ground floor b., etc.
RUSCOMBE HOUSE, Berks. Alterations to north and west fronts	" 29 (60-65)	Lord Chief Baron Eyre. 3 plans, 5 elevations	1789	Idea to add portico or centre feature to an older 3-storey house.
Hall	" 29 (66)	1 section	1789	
Stabling	" 29 (67-81)	3 plans, 2 elevations, 1 section	1789	
ST. EDMUND'S HILL, Suffolk Chimney-pieces	" 21 (73-75)	Mr. Symonds.	1776	
Dining-room				
Library				
Bedroom				
SAINT HILL HOUSE, Sussex Design for a house	" 45 (51-57)	Gibbs Crawford. 2 plans, 2 elevations	1785	(1) 64ft. extent. 3 floors, 40ft. high, 3 windows wide, 2 upper storeys have coupled Ionic columns and pilasters enclosing a large niche as advanced centre feature of south elevation. On north, Doric carriage porch. Elev. not in accord. Plan, 3 r., 5 b. Unimportant. (3) Proposed additions are "Gothick." See Vol. 10 (128), original sketch for 1st scheme.
Second design, in the "Castle Style"	" 37 (100-108)	2 " 1 ..	1785	
Proposed additions to the existing house	" 37 (103-105)	2 " 1 ..	1785	
SALTRAM PARK, Devonshire. Plan of house, showing extensive additions and alterations	" 50 (66)	John Parker, afterwards 1st Lord Boringdon 1 plan	1779	Fully dealt with in the text, Chapter 26 See <i>Meisvold</i> .
Library	" 50 (67)	1 " 4 sections ..	1768	Complete copy exists at Saltram, also ceiling drawing, see Vol. 50 (91), original sketch in pencil, Vol. 10 (104).
Great drawing-room ..	" 50 (68)	1 " 4 " ..	1768	
Ceilings	" 11 (251-256)	.....	1768	
Great drawing-room ..	" 53 (28, 29)			
Library	" 22 (217-230)		1768	
Great drawing-room ..	" 17 (178, ..)		1769	Sketch carpet for Mr. Parker's drawing-room, Vol. 8 (99).
Carpet, great drawing-room.	" 20 (60, 70)		1780	19 (62) 12 x 20ft. 6ins., arch flanked by coupled fluted doric, full entablature and low attic with centre bas relief figure. Wing walls at impost level with side doorways, end piers with lions.
Mirrors	" 20 (237)		1780	
Grandole, dining-room ..	" 20 (701)		1780	
Table, great drawing-room.	" 25 (158, 159)		1780	
Vase and pedestal, dining-room	" 51 (90, 91)	1 plan, 2 elevations..	1782	Masonry. Roman ruin. Thatch roof. Raised centre feature with low ped. and wing buttresses.
Entrance lodge and gateway	" 49 (62)	1 " 1 " ..	1782	Proposed additions. Mixed style. Chiefly conservatories as screens to blank walls.
Triumphal arch	" 46 (171)	1 " 1 " ..	1782	
Cottage in Castle style				
SCHAW PARK, Co. Clackmannan. Proposed additions ..	" 29 (92-99)	Lord Cathcart. 4 plans, 4 elevations	1775-76	Coach panels, typical Adam.
Mausoleum	" 29 (100-101)	1 " 1 " ..	1776	
Decorated panels of coach, full size	" 20 (102-104)	2 sections " ..		
		3 elevations		
SCOTLAND, House in Design for a house	" 29 (114-117)	Lord Frederick Campbell 3 plans, 1 elevation..	1764	Additions to an older house of Castle type. Tudor Gothic, 2 floors and basement. The previous chimney-pieces and ante-room (or head of stairs?) may belong to this.
Staircase	" 29 (118)	4 sections	1772	
Entrance lodge	" 29 (119)	1 plan, 1 elevation ..		
SCOTLAND, The Highlands of. Design for an inn adapted for the King's roads in the Highlands of Scotland	" 38 (76)	2 plans, 1 elevation..		Not interesting.
SCRATBY HOUSE, East Flagg, Norfolk. Alterations	" 42 (124-129)	John Ramey (Ramsay on 126) 5 plans, 2 elevations	1777	Probably for additions to an older house. Scheme not interesting, and doubtful if went beyond outlines.

Section	Drawings and Name of Client	Date	Notes by Arthur T. Bolton, F.S.A., 1906.
SETON (or ST ATON)			
CASTLE Co. Haddington East Lothian. Design for a house	Alexander Mackenzie. Vol. 33 (90-96) | 4 plans, 4 elevations, and 1 section 46 (145, 146) | 2 elevations in miniature	1780.	Castle style. Note.— <i>Scots Tourist</i> , p. 132, says: Seton House (Earl of Wemyss and March) built beginning 19th cent. in English Baronial on site old Castle Palace." It is near Gosford and Inveresk. Pencil sketch. Chimney-pieces for 4 bedrooms. See Vol. 23 (219).
SHARDLOES, Bucks.			
Alterations	31 (97-101) | 1 plan, 3 elevations	1750	Subject dealt with in the text, Chapter 8. Plan dated May 2, 1759, possibly not by Adam, indicating that house-addition had already been started (?) Saloon ceiling drawing dated Oct., 1761. Important. Portico ceiling dated July, 1763. (97, 98).—"Copy of a front for W. Drake, Esq., at Shardloes." Shows portico and on return Venetian windows in breaks, leaving 3 plain windows in the centre. There are no Venetians as carried out. (100) is detail of portico. (99).—A pair of cottages? 30 x 22 ft. main block with 2 annexes 10 ft. 6 ins. square. 2-storey centre feature semi-circle projection in which on 1st floor 2 cols. and 2 pilasters as a kind of loggia (?) Evidently an early design. See Vol. 54 (51), ink sketch, "Composite entablature for Wm. Drake, Esqre."
Entrance hall	31 (102)		
Drawing-room	31 (103)		
Dressing-room	31 (104)		
Great dining room	31 (105)		
Library	31 (106)		
Entrance doorway of hall	31 (107)		
Ceilings	1 (93-73)	1761-63	
Hall			
Portico			
Great dining-room			
Library			
Drawing-room			
Chimney-pieces	22 (22-25)	1761	
Hall			
Dining-room			
Library			
Drawing-room			
Dressing-room			
Archway	31 (108) and 50 (101)		
Stabling	31 (109)	1761	
SHERBORNE CASTLE			
Dorset	Lord Digby.		
Proposed additions	31 (110-112) | 1 plan, 2 elevations.		"New design for the garden front." Hexagonal towers; battlements, mullioned windows and tabernacles over. 164 ft. extent (112).—Showing existing front with classic architraves to windows and 2 end hexagons. In centre new octagonal dining-room. (114).—Detail of latter, true Adam of early type. Ceiling.—Not related to this scheme. An old passage? Chimney-pieces.—Working in Jacobean overmantels. Entrance gateway.—Crude "Castle style." Bridge.—(18) 3 arches, 32 ft., 24 ft., rises, 10 ft. and 8 ft. 6 ins. Piers, niches and vases, open balustrades, corbel cornice, radiating joints, carried through spandrels, paterae. Colour landscape. (19) Same idea, but very ornamental. Antique panels on piers. Armour groups and supports at ends. Too florid; probable early date. (20) Plain version. 3 arches, Doric tabernacles and vases.
Octagon room	31 (113-114) | 2 sections		
Ceiling	11 (86)	1762	
Chimney-pieces	22 (10-21)	1760	
Entrance gateway	31 (115)		
Bridge	31 (18-20)		
SHREWSBURY CASTLE			
Salop.	Sir Wm. Pulteney.		Wild Gothic of Alnwick type.
The great room	50 (83-85) | 3 elevations		
SYON HOUSE, Middlesex.			
Gallery	39 (1, 2)		Fully dealt with in the text, Chapter 14. See Vol. 39 (15) for detail of closet off gallery wrongly headed as "Alnwick Castle." Important ceilings: Hall, Oct., 1761; drawing-room, 1762; gallery Aug., 1763; and circular closet to same, Jan., 1765.
Circular closet in the gallery	39 (15)		See Vol. 27 (35), early plan and 3 elevations, great hall.
Great hall	39 (3)	1761	Vol. 27 (74-75), may be early designs Syon.
Ante room pavement	39 (4)		See Vol. 1 (159-161), early section, dining-room (?)
A room unnamed	39 (5) and 31		See Vol. 1 (162), early section, gallery.
Ceilings	31 (12-25)	1761-1765	See Vol. 1 (163), later study, gallery.
Hall			See Vol. 5 (60), sketch for dining room ceiling.
Ante-chamber			See Vol. 10 (48), sketch for bridge.
Vestibule			See Vol. 54 (35), sketch for "upper windows for Lord N.'s hall."
Dining-room			
Drawing-room			
Gallery			
Circular closet			
Square closet			
Staircase			
Chimney-pieces	22 (6-18)	1762	51 (11) Rustic bridge.—Pencil sketch, ruinous structure. Rough stone arches, timber palings, repairs to parapet. 51 (10).—Shaded figures with garlands as in Works. 3-arch bridge with pierced parapet. Metal (?) lamp standards. End sphinxes on wing walls. V. & A. M., E. I. D. has an elevation of the porter's lodge. See Works, pencil sketches on ink drawing.
Vestibule			See Vol. 49 (47-49), pedestals in great hall.
Dining room			(172). "from rails on the landing of steps to the front door at Syon." Ink sketch.
Entrance			51 (10), shaded drawing see Works.
Staircase			51 (11), pencil sketch.
Iron railing and lamp stand			25 (49), lock furniture.
Stone yard	51 (10)		
Rustic bridge	51 (11)		
Entrance lodge and gates	51 (12)		
SYON HILL (see on loc. 1565, 11).			
	John Robinson, M.P.	1758	

INDEX OF ADAM DRAWINGS. SECTION I.—COUNTRY.

29

Situation and Subject.	Volume.	Drawings and Name of Client.	Date	Notes by Arthur T. Bolton, F.S.A., Curator
SOUTHAMPTON, near. Proposed addition to a house Circular toilet-room (sketch) " " (partly in colour) Dressing-room (sketch) Ceiling, circular room (sketch) " principal room (")	Vol. 45 (9-11) .. " 27 (20) .. " 50 (80) ... " 27 (30) ... " 3 (109) ... " 5 (66) ...	General Fitzroy. 3 plans 1 section " " 1 plan, 4 sections	1774	42ft. 6ins. frontage, 93ft. depth. Corner site and back light. No elevation and unfinished. The additions shown include an aviary in connection with 1st floor private suite of bedrooms. Vol. 50 (89) developed drawing about 3in. scale, shows 8 arches. Venetian type of filling. Hill Street pilasters. Height of room, 14ft.
STANAGE HOUSE, Radnorshire. Design for a house	" 48 (66-74)	Thomas Jones. 3 plans, 2 elevations, 3 sections	1780	(66) House.—53 x 36ft. Good shaded elev., 5ft. to inch. Plan, centre circular stairs. Hall, ante- and 2 r. 8 b. crowded in on 1st floor. Dome over stairs, 18ft. diam., not shown outside. Roof tipped up to balustrade. Elev. as one with 2 large arches. Projecting portico of coupled Ionic, full height, with ped. Portico spans road up to entrance. Wide centre bay for arch Venetian doorway. 1st floor windows lunettes in arches. Impost cill band carried round. Also entab. at top. Back elev. shows 3 arches and no portico and shows full basement as plinth to arches. No finish of inside shown
STANAGE CHURCH (?). Design for a parish church. .	" 34 (91-95)	Thomas Jones. 1 plan, 2 elevations, 3 sections		Church octagonal, 42ft. across inside x 28ft. high. Round arched windows, flat, coved ceiling. Pediment on entrance side and small turret.
STAPLEFORD, Leicestershire. Farm building	" 46 (150, 151)	Earl of Harborough. 1 plan, 1 elevation ..	1773	A circular dairy (?), kitchen, parlour and lobby (one storey), and a small barn and 4-stall stable, thatch and tree trunk porch.
Bridge	" 51 (4)	" " " " " "		93 extent, 3 segment arches. Plain piers, niches and vases. Doric triglyph cornice and balustrade.
STOBS CASTLE, Hawick Design for a house	" 30 (85-91)	Sir William Elliott, Bt. 5 plans, 2 elevations	1792	A villa castle. Hall staircase, 3 r. (18 x 26ft.). Outlying offices arranged as oblong entrance court. Basement and d 10 b. on 1st and 2nd floors.
STOCKWOOD HOUSE, near Luton, Beds. Design for a house	" 30 (18-20)	John Crawley. 3 elevations	1772	" Built 1740 by John Crawley Esq. at cost of £60,000. Good red bricks now stuccoed." See <i>History of Luton</i> , Fred Davis, 1855. One original shaded drawing east elev., signed " R. A., 1772," preserved in the house. Extensive alterations 1862, when house enlarged and replaced, and practically no Adam work, if any carried out, remains. There are no Adam plans, only 2 schemes, Feb. and April, 1772, for east and south elevations, including a screen wall with pavilions and entranceway to stable yard.
STOWE HOUSE, Bucks. New front to house	" 28 (56) ...	Earl Temple. 1 elevation	1771	Dealt with in the text, Chapter 6. Say 447ft. extent, 138ft. centre, 141ft. link, 168ft. wings x 61ft. 6ins. high, i.e., basement 13ft. 6ins., order 43ft., balustrade 5ft. Wings 55ft. 6ins. high. Width of portico 68ft. Inscription panel on same says: " This front was begun by Earl Temple in the year 1771 and finished in the year ———." Signor Borra and Italians employed by Earl Temple, and design modified in Roman sense from this Adam elev. as drawn.
STRATTON PARK, Beds. Ceiling, drawing-room	" 14 (88) ...	Charles Barnett.	1783	
Frieze,	" 51 (48) ...	.....	
Chimney-piece, "	" 23 (166) ..	.....	1783	
STRAWBERRY HILL, Middlesex. Ceiling	" 11 (234) ...	Hon. Horace Walpole.	1766	Subject dealt with in the text, Chapters 4 and 5.
Chimney piece	" 22 (227-220)	.....	1766, 1767	Detail shows coloured inlays
" full size details	" 18 (59) & 61)	.....		61) Duplicate has been used for the work and returned.
STUCKERADUFF HOUSE. Elevation (sketch)	" 9 (107) .	1 elevation		Thumbnail sketch. Extra Gothic house, corbie turrets, tracery windows, raised centre, hipped roof behind.
SUMMERHILL HALL Co. Meath. Additions to a wing of house	" 50 (90) ...	Rt. Hon. Hercules Rowley. 1 plan		Difficult to follow and unimportant.
SUNNYSIDE HOUSE, near Drum, Midlothian. Design for a house	" 46 (13, 14) .	Sir Patrick Inglis. 4 plans, 2 elevations, 1 section	1785	Vol. 48 (93).—(1788) " To be made according to Mr. Salisbury's dimensions." Outline only of the " Eating Room." Salisbury was C. of W. at Register House. See Chapter 32. Vol. 46.—Extent of house 64ft., 1 room deep, 2 r., 18 x 25ft. Hall stairs. 1st floor, 4 b., 2 d.r. Centre part raised extra storey for servants' bedrms. Rather crowded elevation, simple style without orders except Doric porch.
Another design	" 48 (90, 91)	4 plans, 2 elevations	1786	
Dining-room	" 48 (93) ...	" " 4 "	1788	
Drawing-room	" 48 (94) ...	" " 4 "		
Stables	" 48 (92) ...	" " 1 "	1787	

Situation and Subject	Volume	Drawings and Name of Client	Date	Notes by Arthur T. Bolton, F.S.A., Curator
SURRENDEN, Kent. Conservatory	Vol. 30 (92-94)	Sir Edward Dering, Bt 1 plan, 2 elevations..		12 x 16ft. 5 bays of arches in Ionic pilastrade. Ends as Venetians. 15ft. joins. high to top balustrade.
TEDDINGTON, Middlesex. Design for additions to house " " stables	45 (158-61) 45 (62)	Rt. Hon. Udney, 2 plans, 2 elevations " " " "		Proposed addition of a picture room." Plain brick with Venetian windows. Stables in simple style. See <i>Home Correspondence</i> 11.2 Oct. 1800.
TEMPLE NEWSHAM near Leeds, Yorkshire Design for additions	33 (103-105)	Viscount Irwin, 3 plans, 1 elevation..		House built 1630. See <i>Country Life</i> , Oct. 8, 1904. Charles, Viscount I., d. at T. N. in 1778, leaving 5 daughters. Nothing done of Adam scheme.
THIRLSTANE CASTLE, Co. Berwick. Design for additions	37 (60-69)	Earl of Lauderdale 3 plans, 1 elevation..	1790	642ft. extent. Shaded elev. Signed plan. Castle style. Looks as if should be built in the water like Chenonceaux. The old castle is on the right bank of the Lauder. Lauder Fort is on the opposite bank. Pennant, <i>Scots Tour</i> , Vol. 3, p. 262, 1772, says: "Near town of Lauder is T. Castle, a singular old house of the Earl of I. The front small, bounded on each side with a great round tower, cap't with slated cones. The inside had been heavily stuccoed by the late Duke of L., one of the noted rabal in the time of Charles II." See text, Chapter 4.
TULLY SOUL, Perthshire, Highlands (?) Design for a house	10 17	James Macpherson 2 plans, 2 elevations		521ft. extent. 3 rooms and stair hall. Semicircular projection at back. All one storey except centre in two. Thatched roofs. (5) Vol. 47, classic alternative (?)
UGBROOKE, Exminster, Devonshire. Library .. Hall .. Dining-room .. Drawing-room .. Staircase .. Ceilings .. Hall .. Dining-room .. Library .. Drawing-room .. Staircase .. Chimney-pieces .. Hall .. Dining-room .. Library ..	50 46 50 47 50 48 50 49 50 50 11 188 105 22 (109) 175	1 sections 4 4 4 4 4 1766-1768 1766-1771		Outline interior surveys of early Georgian house (?) with a view to redecoration (?)
UPTON, Alcester, Warwick. Ceiling, drawing-room .. Frieze,	11 (210, 217) 53 (23)	Robert Child, 1 plan, 1 elevation	1772	
WALKINSHAW, near Barrhead, Renfrewshire Design for a house .. Sketches ..	31 (50-62) 1 1-5	Davhort Macdonald 5 plans, 2 elevations 1 section 1 plan, 1 elevation	1791	Triangular plan. Octagonal feature at apices 85 x 67ft. plain classic without orders. Hall staircase and 4 r. 5 b. (3 octagonal) and 4 d. on 1st floor.
WALFOLD HALL, Brentwood Essex. Alterations .. Drawing-room .. Ceilings .. Dining-room .. Drawing-room .. Chimney-pieces .. Dining-room .. Drawing-room .. Saloon .. Table .. Curtain cornice .. Kennels .. Thatched "hut" (sketches)	41 (35-37) 41 (38) 44 (45-47) 23 (127-130 and 135) 17 (54) 17 (110) 41 (39, 40) 21 (11) 45 (17-21) 3 (45)	Christopher Towers 2 plans, 1 elevation. 1 " 4 sections 1778 1778 1778 1778 1778 1778 1778 1778 1778 1778 1778 1778 1778		Subject dealt with, C. L., Oct. 3, 1914. Article by A. T. B. Elev. No. (35) shows centre of 6 engaged cols with a frieze of swags and a guilloche band at sill level of 2nd floor windows. At ends engaged cols. with break in entab. Existing facade is less elaborate and represents older Georgian. Probably very little altered. Pencil sketch. "Mr. Towers' drawing-room chimney." Vol. 23 (223), and drawing-room and saloon (100-101)
WELWYN, Hertfordshire. Design for a house .. Mirror (sketch) ..	45 (17-21) 3 (45)	Mrs. St. John 3 plans, 1 elevation, 1 section	1775	50ft. frontage x 56ft. 6ins. Square villa plan. Light on all sides. Only hall and 2 r., but good offices—rather over half the plan. Highly decorated facade shown by shaded elev. Ground floor Adam Doric, 14ft., used on flat projecting breaks carried up 2 storeys and finished with pediments. Ionic centre Venetian with sphinx on blocking over. Hipped roofs 4 large b. and 5 small
WENVOE CASTLE, Glam. Design for a house ..	34 (53-56)	Peter Birt, 2 plans, 2 elevations	1770	Castle style, Mellerstain type. 60 x 140ft. Hall and 6 r. Bedroom plan missing and no section. Sloping site as 2 floors and part basement up to bowling green and 3 floors up to terrace.
WESTERKIRK, Dumfriesshire. Mausoleum	34 175-78	Sir James Johnston 2 plans, 1 elevation 1 section	1790	Very doubtful. Probably a design sent for revision

INDEX OF ADAM DRAWINGS. SECTION I.—COUNTRY.

31

Situation and Subject.	Volume.	Drawings and Name of Client.	Date	Notes by Arthur T. Bolton, F.S.A., Curator.
WEYBRIDGE, Surrey (Ham Farm). Temple on the banks of the Thames	Vol. 44 (10-13)	<i>Earl of Portmore.</i> 1 plan, 2 elevations, 2 sections		Small Doric temple, 15 x 15ft. In antis, with ped. and dome. 2nd D., Corinthian. Probably early date. Ham Farm was "a large handsome structure built regularly of brick." Grounds 500 acres. 2 rivers, cascade. Illustrated in <i>Beauties of England</i> (1777).
WHITEHAVEN CASTLE, Cumberland. Alterations and additions . . . Sketch, castle gateway . . . Ceilings . . . Dining-room . . . Drawing-room . . . Friezes . . . Dining-room . . . Drawing-room . . . Village . . .	. . . 33 (59-66) . . . 10 (94) 11 (261, 262) . . . 53 (30) 33 (68-70)	<i>Sir James Lowther (1st Earl of Lonsdale).</i> 5 plans, 2 elevations, [1 section	1769 1766	Nothing important appears to have been done. Jan. 26, 1771, pencil sketch elevation for castle. Lowther Hall, belonging to immense plan, 420 x 265ft. A great circle court, 125ft. diam., and 2 oblong courts (internal). Great gallery 248 x 35ft. The village.—Vast lay-out of one-storey cottages and offices. No. (69) shows roof, diam. circus with centre market-house connect with Greek cross piazzas 250ft. across. See text, Chapter 2.
WIMBLEDON, Surrey. Ceiling, drawing-room . . . Chimney-piece, library and others . . . Mirrors, drawing-room . . .	. . . 11 (224) 22 (164, 166) . . . 20 (50-54)	<i>Sir Ellis Cunliffe, Bt.</i> 6 plans, 2 elevations Plan . . .	1766 1766 1767	Drawing-room, 26ft. 6ins. x 22ft. Shardiolos style. Cove with fans and swags. Good mirrors, early type. Chimney-pieces early. Long consoles.
WITHAM PARK, Frome, Som. Design for a large house . . . Sketch . . .	. . . 43 (25-32) . . . 54 (219)	<i>William Beckford.</i> 6 plans, 2 elevations Plan . . .	1762	Given in Vol. 4 of <i>Vit. Brit.</i> Plans correct, but omit cols. in hall and dining-room, and the elev. as engraved is inferior to the drawing. The design is early and Palladian in character. 284ft. extent. It was not built, although text of <i>V. B.</i> implies it was. Property was an old abbey bought by Beckford. See Fonthill.
WONERSH, near Guildford, Surrey. Drawing-room . . . Ceilings . . . Library . . . Dining-room . . . Drawing-room . . . Stables and farm offices . . .	. . . 50 (74) 11 (247-250) . . . 42 (113-115)	<i>Sir Fletcher Norton, Bt.</i> 1 plan, 4 sections . . . 2 plans, 3 elevations	1767 1767	Drawing-room, 24 x 36ft. Room to be added (?). Kenwood type. 2 arched recesses at ends with mirror backs and plaster fans over. Large segment bay opposite the fireplace which has mirror overmantel. Oval girandoles. Oblong frieze panels and circles with figures on upper wall panels. Stables laid out on great scale. Court 64 x 70ft., surrounded by barns (40 x 22ft.), low sheds and coach houses either side of drive n. Connected R. and L. to half-circle courts surrounded by stables for 17 horses each, curved, 18ft. wide. The whole forming a vast oblong. Upper storey granaries. Plain buildings with pantile roofs. Doric colonnades. An attractive scheme
WONERSH CHURCH, Surrey. Design for a new church . . .	. . . 30 (109-111)	1 plan, 2 elevations . .		35ft. span. Length 61ft. 6ins. Lobby and chancel recess. 43 x 74ft. length façades. West end has Doric portico. Cols. coupled for wide centre bay. On pedestals. Pediment. Turret over is circular with breaks. Long façade has end breaks with niches and centre break with large arched window and pediment over. 23ft. high to top of cornice.
WOODBURN HOUSE, Dalkeith, Edinburgh. Design for a house . . .	. . . 33 (97-102)	<i>James Kerr.</i> 3 plans, 2 elevations, 1 section	1792	March 22, 1792. Sketch, Feb. 18, 1792. Plain square, 3 storeys, 48ft. 6ins. x 46ft. Hall, 3 r. 1st floor, 5 b., 2 G. Basement offices. Front elev. missing. Greek Doric porch (?). Mr. Kerr got out (?) copy of the front (?) this day, but is to return it April 13, 1792."
WORCESTER CATHEDRAL. Design for monument of Bishop James Johnson, D.D., died 1774	. . . 19 (13, 36, 48, 49) and . . . 21 (174)	4 elevations Sketch for same		Nollekens, sculptor. Dull design. Sarcophagus, bust and pyramid.
WORMLEY BURY, Broxbourne, Herts. Hall Dining-room Dressing-room Great staircase Ceilings Hall Dining-room Drawing-room Friezes Hall Staircase Dining-room Chimney-piece, hall Mirror, dining-room Carpet, Sideboard, wine cistern and pedestals Tables Pavilion Garden alcove . . . . .	. . . 50 (24) 50 (24A) 50 (23) 50 (26-28) . . . 14 (21, 22, 53, 53) . . . 53 (38-39) . . . 23 (103) 20 (200) 17 (197) 17 (34) 17 (36-42) and 20 (200) . . . 19 (167-170) . . . 19 (171) 2 (114) . . .	<i>Sir Abraham Hume, Bt.</i> 1 plan 1 " 1 " 1 sketch elevation, 1 plan	1777 1777 1778 1777-1778 1778, 1779 1778, 1779 1780	Fully dealt with in article by A. T. B., C. L., Jan. 30, 1915. <i>Pavilion</i> dressing-room to open air bath. Interior 20 x 12ft. with two recesses, 24ft. extent. Palladian. Ionic pilasters, wide centre bay arched on minor order. 17ft. 6ins. to top main entab. Room has two apse ends inside. Treated square inside. <i>Garden.</i> Seat 8ft. 8ins. x 5ft. deep. Treated rather like miniature theatre proscenium. Ionic order. Garden seat with niches and dome.

<i>Situation and Subject.</i>	<i>Volume.</i>	<i>Drawings and Name of Client.</i>	<i>Date.</i>	<i>Notes by Arthur T. Bolton, F.S.A., Curator</i>
WYNNSTAY HOUSE. Wrexham, Denbighshire.		<i>Sir Watkin Williams-Wynn, Bt.</i>		Outlines only of an immense classic design. Plan oblong centre block, 200x roof, with quadrant links to 2 great wing blocks 140ft. square, each with court 67ft. square. Distance between wings, 350ft. Total extent, 630ft. <i>A. Dict.</i> says J. Wyatt front, 1785-1788. Hexastyle portico, centre block, 3 storeys, 2-storey Corinthian and rustic basement wings, 2 storeys, doric pilasters.
Design for a large house ...	Vol. 40 (60-64).	3 plans, 3 elevations		
Ceilings for the existing house	" 10 (49) ...	.....	1770
Dining-room	" 12 (41-43)	.....	
Drawing-room				
Dressing-room				
Monument to Sir Watkin Williams-Wynn, Bt.	" 44 (83, 84)	2 " 1 "	1779	
Copy of a Font " for same	" 170			
YESTER HOUSE, Haddington.		<i>Marquess of Tweeddale.</i>		New design for altering and decorating north front and new ramp and parapet leading to the door, to allow carriages to drive up. On No. (6) note: "If this design is to be carried into execution a drawing of one scroll of the iron rail shall be sent by the coach to prevent mistakes if done in cast iron." <i>South front</i> to have new façade 4-col. portico with attic and low pediment. End bays engaged cols. Corinthian. Whole front is 9 windows. No. (9) shows internal alteration to form great drawing-room, 56 x 24ft., like Kenwood. Yester is an older house. Early Georgian interiors, and not much done by Robert Adam. Altered by Wm. Adam. Yester, the architecture of old Adams, a room to be finished (1st floor) 40 x 28 ft., in a grand manner, the rest well finished."
Proposed alterations	" 41 (5-9) ..	2 plans, 3 elevations	1789	
Ceiling, dining-room	" 11 (101) ..			
Pencil sketch	" 10 (201) ..			

SECTION II.—LONDON.

Situation and Subject.	Volume.	Drawings and Name of Client.	Date.	Notes by Arthur T. Bolton, F.S.A., Curator.
ADELPHI.				
ADAM STREET.				
Ceilings	Vol. 5 (60, 85) .	.....	1769-1773	Subject of the Adelphi fully dealt with in the text, Chapter 18. The earlier set of ceilings dated 1769. Highly coloured and without breaks for chimney breasts. Are evidently advance drawings to show to purchasers of houses, etc. The later outline drawings relate to the actual work. Vol. 5 (60) is "ceiling in Mr. Adamson's house, Adelphi." Vol. 21 (118), 4 designs, sketches for "Watch Boxes," for the Adelphi.
Drawing-rooms, Nos. 1 to 10, 14 and 19 ..	.. 13 (1-14) and (19, 20)	.....	
Chimney-pieces .....	.. 24 (1-48) .	.....	
Dining-rooms, Nos. 1 to 9 ..	.....	.....
Drawing-rooms, Nos. 1 to 9 ..	.....	.....
Mirrors .....	.. 20 (98-99)	.....	
ADELPHI.				
Design for a chapel .....	.. 35 (27-31)	Rev. Augustus Toplady 3 plans, 1 elevation, 1 section	1776	Toplady (1740-1778), son of Major Richard T., ed. Westminster School, best known as Vicar of Broad Hembury, 13m. from Exeter (app. 1768). Anxious to come to London, 1775. In April, 1776, licensed to Orange Street Chapel (south of Leicester Square and pulled down 1915). Died of consumption soon after. Author of hymn, "Rock of Ages." Violent opponent of Wesley. Friend of Lady Huntingdon. The Adelphi Chapel (not this design) was built about 1777 by a congregation of Particular Baptists, and finally became part of Coutts' Bank. Note.—It is possible that Toplady's proposed chapel was to adjoin the Society of Arts. Plan is 69 x 57 ft. roins., with back annexe 25 x 24 ft. Interior shows galleries on three sides, Corinthian cols. starting from their level. Ceiling coved up to lantern dome. Exterior poor design in five bays with centre Venetian. Of the side arched windows of 1st floor the two end are arbitrarily made into features by adding Corinthian pilasters. Roof hipped up to dome lantern.
Watch boxes, 4 designs ..	.. 21 (118) .	Sketches		
ADELPHI TAVERN.				
Ceilings .....	.. 12 (15-17)	.....	1770	
Coffee-room .....	.....	.....
Drawing-room .....	.....	.....
Room on second floor ..	.....	.....
DURHAM YARD.				
Design for a church .....	.. 44 (95-98)	1 plan, 1 elevation .. 2 sections		This design is for a very elaborate church 42 ft. adv. centre. Adam order with ped. 2 col. in antis. Full entab., decorated frieze. Total frontage 62 ft., as side entrances set back. Inside decorated barrel vault on order of Corinthian cols. Openings in vault for light as at Palais Massimi, Rome. Apses east and west. Side galleries. Width of nave 35 ft. Only elev. finished. Plan in pencil and incomplete.
Alternative do. (?) (Front for a church with a steeple.)	.. 21 (147) .	.....	
JOHN STREET.				
Ceilings, No. 3, No. 20 and others ..	.. 13 (41-46, 48)	.....	1772-1774	
ROBERT STREET.				
Ceilings of rooms on first floors, Nos. 1 and 3 ..	.. 13 (47, 50)	.....	1774, 1775	
ROYAL TERRACE (now ADELPHI TERR.).				
Drawing of the whole front facing the river ..	.. 32 (10) ...	1 elevation		Vol. 32 (11).—Interesting design for screen wall at end of terrace. To mask waterworks (?). If carried out no longer exists. Adam order of 24 ft. 6 ins. on high panelled plinth, 12 ft. 6 ins. Attics at end 8 ft. 6 ins. high. 3 open inter. cols. in centre, 10 ft. spacing. Solid end bays have tall centre semicircular recesses flanked by pilasters and small niches, panels, etc. Sketch, Vol. 3 (83), Mirror "for the study at the Adelphi."
Design for a screen wall at west end ..	.. 32 (11) ...	1 ..		
Nos. 1 to 11 (now Nos. 1A and 1 to 10), ..	.. 13 (21-40)	.....	
Ceilings of front and back drawing-rooms ..	.....	.....	1769-1770	
Chimney-pieces of rooms on ground and first floors ..	.. 24 (19-48)	.....	
No. 5, ROYAL TERRACE (now 4, ADELPHI TERRACE).		David Garrick.		
Drawings of house .....	.. 42 (60-67)	6 plans, 1 elevation, 1 section	1769	Vol. 42, No. 60, "Elevation of a house for David Garrick, Esq." Detail of part of Terrace Façade.
Ceiling for back drawing-room ..	.. 13 (28) ...	.....	1769	
Chimney-pieces .....	.. 24 (35, 36)	.....	
Dining-room .....	.....	.....
Drawing-room .....	.....	.....

Situation and Subject.	Volume	Drawings and Name of Client	Date	Notes by Arthur T. Bolton, F.S.A., Curator
SOCIETY OF ARTS				
JOHN STREET.				
Drawings of house	Vol. 32 (12-15) and 10 (86)	3 plans, 2 elevations:		Subject dealt with in text, Chapter 18 Vol. 10 (86), is original pencil sketch elevation
HOUSE in the ADELPHI				
Ceiling of drawing-room . . .	14 (86)	<i>George Hesse</i>	1783	See also Paddington.
Chimney pieces	23 (162, 163)		1784	
Ante-room				
Drawing-room				
Carpet	17 (200)		1779	
Mirrors	20 (210 - 213, 219)		1779	
Girandoles	20 (211, 238)			Girandole sketches. Vol. 6 (14).
ADMIRALTY, WHITEHALL				
Screen wall and gateway . . .	51 (103) and 15 (1-2)	2 elevations, 1 view	1759	See text, Chapter 2. Also illustrated in the <i>Works</i> . Extent 140ft. Drawing here is Adam print, "Inv. and delt. 1760. Published by the author, Feb. 20, 1761, and sold by A. Millar in the Strand, price 2s. 6d. F. Paiton, engraver. In Vol. 51 (103). Robert Adam, architect, 1759. Shaded elev. as published. Vol. 9 (105) original first sketch, pencil (?).
Details of carved panels . . .	35 (3-4)			
ADERSGATE STREET,				
No. 152		<i>Alderman the Hon Thomas Harley</i>		28 x 21ft. Oval and swags. Coloured and final version. Chimney-piece is of early type with short consoles.
Three ceilings	12 (92-94)		1771	
Frieze	53 (27)			
Chimney-piece	22 (289)		1771	
ARLINGTON STREET, N ^o				
		<i>Sir George Colebrooke Bt.</i>		Decorative work. Saloon. A large coved room, 30 x 20ft., with lantern top-light like the Alpine Club. Savile Row, attributed to Lord Burlington. 15ft. to top entab., 5ft. cove. Library or gallery, 33ft. long x 18ft. wide. <i>Old house</i> , Kent, Burlington type. Adam gorgeous colour decoration. Pink and gold on grey. Said to have been 23, Arlington Street, now pulled down.
Library or gallery	50 (52)	1 section		
Book-room	50 (53)	1		
Saloon	50 (54, 55)	2		
Ceilings	12 (77-88)		1771	
Dining-room				
Back parlour				
Library				
Gallery				
Bedroom				
Back room on first floor . . .				
Toilet table and mirror . . .	17 (10)		1771	
Commode	17 (11)		1771	
Bookcase	17 (210)		1771	
ARLINGTON STREET, No. 19				
		<i>Sir Lawrence Dundas Bt.</i>		Proposed addition to wing towards Green Park, 21 x 7ft. bay projection (Octagonal bay, 20ft. wide by 3 storeys. Quiet and pleasant classic treatment without orders, 56ft. high, ground to top balustrade. See Chapter 37, text
Measured plans and proposed additions	37 (49-51)	3 plans, 3 elevations		
Sofa	17 (73, 74)		1764	
Cupboard	17 (214)		1766	
AUDLEY SQUARE, No				
Ceilings	12 (112, 113)	<i>Earl Delaware</i>	1772	One ceiling duplicate and variation. (112) coloured and complete, others outlines only. 16 x 17ft. Rather broken design.
BLDFORD SQUARE, No. 8.				
Ceilings, front and back . . .	14 (67, 68)	<i>George Stainforth</i>	1771	Not carried out.
Doorway, cornice and frieze (sketch)	5 (23)			
BURKELEY SQUARE.				
BUTE HOUSE				
Designs for a house, not executed	39 (47-49)	<i>Earl of Bute</i> 1 plan, 2 elevations.		<i>Note.</i> —(48) is endorsed "This house was originally begun for the Earl of Bute, who sold it to Lord Shelburne for whom Mr. Adam altered and finished it." This drawing is an elev. of 92ft. frontage with a wing for library, 96ft. 6ins.
Original sketch	21 (82)	2 " 1 "		
SHELburne, afterwards LANSdowne HOUSE.				
		<i>Earl of Shelburne.</i>		Subject fully dealt with in text Chapter 17. Vol. 21 (220), pen and ink rough plan. Early idea for this house in Berkeley Square, but with entrance from Bolton Row. See also 22. See under <i>Piccadilly</i> . "At Hyde Park Corner
New house	39 (51-52)	5 plans, 1 elevation		
Great dining-room	39 (50)	1 " 4 sections		
Library	39 (57)	1 " 4		
Ante room to library	39 (58)	1 " 4		
Great library	39 (59, 62)	4 sections		
Staircase	39 (61-66)	4 " "	1766	
Hall	27 (62)	1 " "		
Entrance gates and lodge . . .	51 (64, 65)	2 plans, 2 elevations		Entrance gates.—51 (64) probably as exists. (65) is larger drawing with centaurs, probably the original for the plate in the <i>Works</i> . (64) the reduced version.
Ceilings	11 (80-85)	1 section	1766 1767	
Hall				
Great dining-room				
Drawing-room				
Library				
Lady Shelburne's dressing room				Important ceiling drawings.—Hall, 1766; great dining-room, 1766; drawing-room, 1767. Original sketch, library ceiling, Vol. 8 (104)
Staircase	39 (67)			
Chimney pieces	22 (97-120)		1766	
Hall				

INDEX OF ADAM DRAWINGS. SECTION II.—LONDON.

35

Situation and Subject.	Volume.	Drawings and Name of Client.	Date.	Notes by Arthur T. Bolton, F.S.A., Curator.
SHELBURNE—continued.				
First, second and third drawing-rooms				
Library				
Ante-rooms				
Lady Shelburne's bed and dressing-rooms				
Powdering room				
Housekeeper's room				
Steward's room				
Nine bedrooms				
Friezes	Vol. 53 (19, 20)			
Hall				
Dining-room				
Drawing-room				
Ante-room				
Dressing-room				
Five bedrooms				
Carpets	" 17 (171-177)		1769	
Drawing-room				
Ante-room				
Tables	" 17 (12, 13)		1768	
Sofa and stool	" 17 (75, 76)		1769	
Cabinet	" 17 (216)		1770	
Mirrors and side tables	" 20 (20-27)		1768	
Watch chain for Lady Shelburne	" 25 (37)			See text. Reference to the Diary of the first Lady Shelburne 3 ovals for miniatures set with diamonds, and a circle with centaur crest. Now the house of the Earl of Rosebery. Refronted, and altered inside.
BERKELEYSQUARE, No. 38		Robert Child.	1769, 1776	
Ceilings, front and back drawing-rooms	" 11 (213-215)			
Friezes, front and back drawing-rooms	" 53 (22-24)			
Mirrors, front and back drawing-rooms	" 20 (38-41)		1770	(38-41) these fine mirrors are not at Osterley.
Chimney-pieces	" 22 (214-217)		1769	
Front and back drawing-rooms				
Bedrooms				
BERKELEYSQUARE, No. —		Duke of Ancaster.		See Richmond, proposed house, 1773
Friezes	" 53 (52, 53)			
Drawing-room				
Staircase				
BLOOMSBURY SQUARE, No. 40 (?)		Boots Wilbraham.		51ft. frontage. Very plain type. 3 floors, basement and attic. Perhaps an early design.
Design for a house	" 42 (57)	4 plans, 1 elevation.		
BOND STREET, No. —		Sir Nicholas Bayly.	1779	Design for new façade, 27ft. wide x 34ft. to top of cornice. 3 storeys. Ground floor plain. A. O. 2 storeys, pils. in 3 bays. Frieze, rosettes, cornice and balustrade. Outline only. Plan shows front and back block connected by circular room, 14ft. 6ins. diam. On 1st floor the large drawing-room is at the back.
Proposed alterations	" 44 (66-69)	3 plans, 1 elevation.		
BUCKINGHAM HOUSE, ST. JAMES'S.		Their Majesties.		Built 1705 by Captain Wynne for the Duke of Buckingham. See Plates 43 and 44, <i>Vit. Brit.</i> Views in Pyne's <i>Royal Residences</i> previous to Nash's reconstruction, which amounted to a rebuilding. Known as the <i>Queen's House</i> , as settled on her in exchange for Somerset Palace when S. House was built by Chambers for George III. Vol. 49 (1), col. elev. for the transparency of which view is given in the <i>Works</i> . Doorways.—"Design for contracting the door at the top of the staircase in the Queen's House." Reduction joins each side to 5ft. 2ins. Arch inserted, roft. to spring. Solid tympanum with medallion. Spandrels, arms. The old doorway as shown with large architraves of bolection mouldings and consoles and segment pediment. 2 designs new doors. (1) Pilasters and entab. and decorated; (2) architrave and consoles. Both doors 6 panel. 49 (10, 11).—Chimney-pieces early designs, large scale, 1761 (dated in Vol. 22, not 49). One with Ionic cols., other with consoles. 1 ceiling and 2 chypieces. are given in the <i>Works</i> .
Design for an illuminated screen	" 49 (1)	1 elevation	1780	
Pinoforte, f.s., details of panels	" 49 (2-5)			
Three doorways	" 49 (7-9)			
Chimney-pieces	" 49 (10, 11) and 22 (56-58)		1761	
Doorway to dressing-room	" 27 (76)			
Bedstead and bed-cover	" 17 (160-162)			
Clock bracket	" 25 (20, 21)			
CAVENDISH SQ., No. 16, and HARLEY ST., No. 2.		Earl of Hopetoun.		A confused scheme of alterations to older house, difficult to follow, as drawings probably incomplete.
Proposed alterations	" 29 (83-91)	4 plans, 3 elevations, 2 sections		
CAVENDISH SQUARE.				159 x 65ft. Slight pen and ink sketch plan. Probably early, as Harewood type of plan with 2 lunette courts and end wings. 60 x 24ft. gallery. Width of centre block 75ft.
Sketch plan for a large house	" 26 (155)	1 plan		

Situation and Subject.	Volume.	Drawings and Name of Client	Date.	Notes by Arthur T. Bolton, F.S.A., Curator
CHANDOS STREET, CHANDOS HOUSE.		<i>Duke of Chandos (?)</i>		
Ceilings	Vol. 13 (51-56)		1771	Dealt with in the text, Chapter 19
Dining-room				
Back parlour				
Ante-room				
First and second drawing-rooms				
Staircase				
Chimney-piece, drawing-rm.	" 24 (65)			
CHARING CROSS, DRUMMOND'S BANK.		<i>Messrs. Drummond.</i>		
Alterations	" 31 (116-119 and 123)	4 plans, 1 elevation ..	1777	Pulled down and rebuilt. Proposal for new front 5 ft. 3 floors. 2 entrances at ends as features. Centre of 3 windows covered by pediment. Long sacrificial panel has relief over these windows. Below on ground floor 3 arched bays, one with door and fan lunette.
Ceiling of drawing-room ..	" 14 (11)		1778	
Friezes	" 33 (53)			
Drawing-room				
Oval room				
Chimney-pieces: bank, drawing-room, oval room, octagonal room, three bedrooms	" 23 (88-94)		1777	"Chimney-piece for the shop at Messrs. Drummonds," Aug. 16, 1777
Mirror and table	" 20 (209)		1779	Marked "George Drummond, Esq."
Table	" 17 (53)		1779	
CHARLOTTE STREET, BLOOMSBURY.		<i>George Keble.</i>		
Ceilings				
Dining-room	" 12 (115-119)		1772	Dining-room 18 ft. 6 ins. x 21 ft. Oct. 12 ft. 6 ins. across, 5 ft. 3 in. sides. Chimney-piece with mirror over and lunette colour decoration above. 2 schemes (1 Etruscan). Dressing-room, 17 x 20 ft. Good late style. Marked "not executed."
Octagon room			1777	Stand is open framed, 12 in. x 12 ins. x 21. 6 ins. high. Outline of a coffer and casket on top.
Chimney-piece, octagon room ..	" 23 (104)		1777	Pencil sk., mantel and mirror, Vol. 23 (245).
Mirror, octagon room	" 20 (198)			
Stand for a casket	" 17 (33)		1777	
Grandoles	" 20 (102)		1772	
Mirrors	" 20 (104, 8)		1773	
Mirror and commode	" 20 (109-10)		1778	
CHARLOTTE STREET, BLOOMSBURY.		<i>Mr. Lyte.</i>		
Ceiling of drawing-room	" 12 (114)		1773	20 x 17 ft. Chimney breast at end. Oval pattern. 53 (27) has no address. Question if Lyte is not a mistake for Keble. See Index to Clients.
Frieze of drawing-room	" 53 (17)			
CHICHESEA HOSPITAL GOVERNOR'S HOUSE				
Two chimney-pieces	" 23 (80-81)		1776	(81) is characteristic. Late type
CONDUIT STREET, No. — Alterations	" 35 (93-100)	<i>Lord Delaval.</i> 5 plans, 2 elevations, 1 section		
Friezes of two drawing-rooms	" 53 (43, 44)			20 ft. frontage. Interesting, quiet elev., 41 ft. to top of cornice. 4 floors. Venetian 8 ft. wide carried up 2 floors in centre of façade as chief feature. Gutting and reconstruction of older house. Adam type of plan. Porch to garden Sk., Vol. 2 (118)
CURZON STREET, No. [30]		<i>Hon. H. F. Thynne.</i>		
Drawing-room	" 50 (73)	1 plan, 4 sections ..	1771	Drawing-room 24 ft. 6 ins. + apse x 18 x 18 ft. to crown of segment vault. 3 wds. 2 d. 1 f. Aps. in 3 bays of coupled Ionic. A. O. 3 niches, with vases decorated ribs over. Fireplace has mirror overmantel. Original colour scheme, green, pink and blue. Room apse exists 1st floor front, also a circular dining-room with two apses (part altered) in back wing ground floor. Earlier house with Adam alterations. Mirrors, bedstead and fireplaces not existing in house, to which large additions have been made in 19th century
Ceiling of drawing-room	" 12 (91)			
Friezes	" 53 (26)			
Dining-room				
Drawing-room				
Mirrors	" 20 (193-195) and			
Drawing-room	3 (62)			
Ante-room				
Bedroom				
Bedstead	" 17 (153)		1772	
Dessert dishes	" 25 (107-109)		1773	
DOVER STREET, No. 19 (now No. 39).		<i>Earl of Ashburnham.</i>		
Library	" 50 (8)	1 plan, 4 sections ..	1773	Library.—One drawing, 17 ft. 6 ins. x 20 ft. x 14 ft. 6 ins. high; 9 ft. to spring of arches on 3 of the sides, one large and 2 small as recesses. Piers between have angle pilasters on 2 ft. 9 in. dado. Tympanum of arches filled plaster fans. Frieze panels above arcade.
Ceilings: hall, library, ante-room, three drawing-rooms ..	" 12 (123-132)			Vol. 8 (125), sketch for (132), Vol. 12.
Friezes: hall, great parlour, dining-room, library, three drawing-rooms, oval room dressing-room, bedroom staircase	" 53 (11, 12)			
Chimney-pieces: hall, waste-room, dining-room, library, three drawing-rooms, dressing-room, bedroom	" 23 (16-31)		1773	Vol. 23 (26).—2nd drawing-room. Note.—"All statuary unless Lord Ashburnham was to go to the expense of inlaying with ornaments in brass, gilt, ormolu," 1773
Lock turniture	" 25 (55)		1774-1776	
Mirrors: dining-room library, ante-room, drawing-rooms ..	" 20 (139, 146)			
Sideboard, wine cistern and pedestals	" 17 (23)		1774	

INDEX OF ADAM DRAWINGS. SECTION II.—LONDON.

37

Situation and Subject.	Volume.	Drawings and Name of Client.	Date.	Notes by Arthur T. Bolton, F.S. 1., Curator
DOVER STREET— <i>continued</i> .				
Term	Vol. 17 (61) ...	.....	1774	
Standard lamp (sketch)	" 6 (64, 66) ..	.....	
Entrance gates and lodge	" 51 (45) ...	1 plan, 1 elevation ..		Shaded drawing as in <i>Works</i> .
DOWNING STREET, No. 15.		<i>John Sargent.</i>		
Dining-room	" 50 (40) ...	1 plan, 4 sections ...		House pulled down. Was on the site of the present steps down to the Park from Downing Street. East front facing Downing Square. There is an old survey by Soane in the S. Museum. No. (45) signed "R. A., 1765," is interesting. Work shown in the earlier style, and it is not very easy to decide what was new. 1764 ceiling is nicely coloured.
Drawing-room	" 50 (41) ...	1 " 4 " ..		
Dressing-room	" 50 (42) ...	1 " 4 " ..		
Bedroom	" 50 (43) ...	1 " 4 " ..	1764	
Stairs	" 50 (44, 45) ...	3 sections	1765	
Ceilings	" 11 (102-105)	.....	1764-1765	
Dining-room	" 53 (28) ...	.....	
Drawing-room	" 22 (144) ..	.....	1765	
Dressing-room				
Bedroom				
Friezes				
Chimney-piece, hall				
DRURY LANE THEATRE.		(David Garrick.)		
Ceiling of auditorium, two designs	" 14 (16, 17) ..	.....	1775	D. Garrick's relations with Robert are dealt with in the text, Chapter 2. There are two plates in the <i>Works</i> of the 1775-6 alterations of the theatre.
Proscenium	" 27 (85) ...	1 elevation	1775	
DUCHESS STREET, Portland Place.		<i>General Clerk.</i>		
Drawings of house	" 44 (1-9) ..	3 plans, 2 elevations, 4 sections	1779	Adjoining Chandos House. Became Hope House, when a gallery was added. See Britton and Pugin, <i>Public Buildings of London</i> . Adam house was a large plain brick house arranged on Continental plan. Rooms <i>en suite</i> without corridors. Appears to have been vaulted in brick throughout. See text, Chapter 22 (Mansfield Street).
Ceiling, drawing-room	" 14 (57, 58) ..	.....	1779	See D'Espie in list works consulted.
Chimney-piece, "	" 23 (160) ...	.....	1779	Pencil sketches, Vol. 23 (230).
Painted shutter panels, f.s. details	" 24 (280-284)	.....	1779	
DUCHESS STREET, No. 6.		<i>William Thompson.</i>		
Chimney-pieces	" 24 (131, 132)	.....	1777	Outlines only, and incomplete.
Dining-room				
Drawing-room				
FITZROY SQUARE.				
Elevations of the houses on east and south sides	" 32 (8, 9) ..	2 elevations	1790	Dealt with in the text, Chapter 22. No. 8 drawing has on frieze of east elevation, "Fitzroy Square begun in June, 1790, by Messrs. Adams, Architects."
Elevations of the houses, with figured dimensions	" 4 (102) ...	2 " ..		
FREDERICK'S PLACE (Old Jewry ?), "The Great House."		<i>Mr. Adam.</i>		
Ceiling, drawing-room	" 13 (103) ..	.....	1776	A large old house which became the Excise Office. Pulled down and a street laid out by Adam ? with a dead end, like Stratford Place, W., on a smaller scale. "The Great House" had a wide frontage on the left side of the street. The ceiling of the drawing-room exists, but is cut up by partitions. The houses contain work of Adelphi type, but have been altered inside and out for offices, etc.
Chimney-pieces	" 24 (49-53) ..	.....	"
Dining-room				
Drawing-room				
Two dressing-rooms				
Bedroom				
GERRARD STREET, No. 2, Soho.		<i>Sir William James.</i>		
Design for the front of a large house	" 33 (106) ..	1 elevation	1781	52ft. 6in. frontage; 3 floors; 45ft. to top cornice; attic over. 5 windows wide; 6 pilasters, 4 grouped with pediment. Corinthian order of 2 floors, and ground floor arched. Attic centre over pediment and 2 dormers at ends.
GREAT GEORGE ST., No. 28.		<i>Lord Chief Baron Eyre.</i>		
Mirrors, drawing-room	" 3 (1, 1, 14)	.....		Front drawing-room. Later type with candelabra, 4ft. x 5ft. 4ins. x 1ft. borders. Back room, gold and colour decoration.
GREAT GEORGE ST., No. ?		<i>Henry Drummond.</i>		
Ceiling of drawing-room	" 11 (128, 129)	.....	1765	Site in Great George St., house has been pulled down for Government offices. 44ft. frontage, 80ft. depth. Plan well worked out. 54ft. 6ins. to top of cornice. 3 floors and half-basement. Hipped roof blocking course. No balustrade. Pretty design in simple classic without orders. 3 stages horizontal treatment, but a central vertical break marked by large Venetian in arch on 1st floor. The drawing-room ceiling (129) shows traces of later type of Adam work. (224) has no address.
Frieze " "	" 53 (55) ..	.....	1781	
Grandole	" 20 (224) ..	.....	1781	
Lamp and pedestal	" 17 (67) ...	.....	
Design for a town house, situation unnamed	" 46 (44-49)	5 plans, 1 elevation ..		
GROSVENOR SQ., No. ?		<i>William Aislabie.</i>		
Ceilings	" 14 (69, 70)	.....		Rooms not stated, and no scale. Outlines only. Later style.
GROSVENOR SQ., No. 5.		<i>Duke of Beaufort.</i>		
Chimney-pieces	" 22 (240, 241)	.....	1768	Not important.
Dining-room				
Drawing-room				
GROSVENOR SQ., No. ?		<i>Sir Robert Rich, Bt.</i>		
Ceilings	" 12 (1-4) ..	.....	1769	Ceilings coloured. Front drawing-room, 24ft. x 24ft. pattern is experimental.
Dining-room				

<i>Spoken at School</i>	<i>Volume.</i>	<i>Drawings and Name of Client.</i>	<i>Date.</i>	<i>Notes by Arthur T. Bolton, F.S.A., Curator.</i>
GROSVENOR SQ., No. 2— <i>named</i>				
Back parlour	Vol. 53 (17)			
Two drawing-rooms				
Dining-room				
Back parlour				
Two drawing-rooms	" 22 (263, 264)		1769	<i>Chimney-pieces.</i> —(264) panelled and carved Ionic pilasters, ornamented frieze with gryphon tablet in centre.
Chimney-pieces				
Dining-room	" 20 (75, 76)		1770	<i>Mirrors</i> not important.
Front drawing-room				
Mirrors				
Dining-room				
Back parlour				
GROSVENOR SQ., No. 23, now No. 26.				
Great drawing-room	" 50 (80) . . .	<i>Lord Stanley, afterwards twelfth Earl of Derby</i> 1 plan, 4 sections . . .	1773, 1774	Subject dealt with in the text, Chapter 19 House has been destroyed. Interiors illustrated in Adam's <i>Works</i> .
Ceilings	" 12 (134— 147)			
Hall				Vol. 50 (80), pencil note
Dining-room				
Great dining-room				<i>Caps.</i> White and gilt ornaments.
Ante-room				
First and second drawing- rooms				<i>Cols.</i> White flutes and gilt fillets.
Great drawing-room				
Lady Stanley's dressing- room				<i>Doors.</i> Light green styles, red flutes, gilt fillets
Circular dressing-room				
Octagonal				<i>Door Pilasters.</i> —Pink
Two bedrooms				
Front S.	" 53 (147)			<i>Soffits.</i> —White.
Hall				
Dining-room				Door frieze same as the order
Great dining-room				
Library				Vol. 52 (110), sketches door (?) panels
Ante-room				
First and second drawing- rooms				Vol. 52 (141), pencil orig. sk., 2 ceilings Lord Stanley's front room.
Great drawing-room				
Lady Stanley's dressing- room				Vol. 52 (145), design of groin for Lord S.'s great drawing-room. Pencil sk.
Circular dressing-room				
Two bedrooms				
Staircase				
Chimney-pieces	" 23 (32-51)		1774	No. (46), 2nd drawing-room with mirror over. Original lightly drawn in ink. Adelphi, Feb. 28, 1774.
Hall				
Dining-room				(51), Bow dressing-room. Mantel and mirror in colour. Pencil note, "Mr. Carter has not got this yet, the drawing at large being not quite finished."
Great dining-room				
Library				
Two ante-rooms				
First and second drawing- rooms				
Great drawing-room				
Lady Stanley's dressing- room				
Circular dressing-room				
Two bedrooms				
Mirrors				
Ante-room	" 20 (133— 147)		1774	Vol. 20. Mirrors. Ink outlines. Mostly pencil.
First and second drawing- rooms				
Great drawing-room	" 23 (40, 51)			
Orandoles				
Great drawing-room	" 6 (41) . . .			Vol. 6 (97), Lord Stanley, Dec. 31, 1774. Sketches for 2 roundels (5½ in. diam.).
(sketch)				
Lady Stanley's dressing- room (sketch)	" 20 (138) . . .			
Lantern for staircase				
Lustre in Lady Stanley's dressing-room	" 25 (11) . . .		1774 1775	Sk. lantern for Lord S., Vol. 6 (106). Nov. 14.
Painted door panels, great drawing-room				
Curtain cornices	" 24 (261— 264)		1774	" Top Panels for doors." Vol. 49 (51), May 10, 1774. "A fair copy sent to Mr. Clay at Birmingham." 10½ ins. sq. circle medallion figures in colour on green ground.
Ante-room				
First and second drawing- rooms	" 17 (108— 113)		1774	
Great drawing-room				
Lady Stanley's dressing- room				
Circular dressing-room				
Bedroom				
Commodore				
Sofa	" 17 (24-26)		1774	
Chair				
Hall chair (sketches)	" 17 (81) . . .		1774	
Grate				
Bedstead	" 17 (94) . . .		1775	
	" 6 (155, 158)		1774	
	" 17 (128) . . .		1775	
	" 17 (154)		1774	

INDEX OF ADAM DRAWINGS. SECTION II.—LONDON.

39

Situation and Subject	Volume.	Drawings and Name of Client.	Date.	Notes by Arthur T. Bolton, F.S.A., Curator
GROSVENOR SQ., No. 23, now No. 26 (<i>continued</i>). Carpets	Vol 17 (1841-185)	.....	1773	Vol. 54 (267), Ink sketch, "frame for Mrs Angelica's two pictures over the doors in the 1st drawing-room at Lord Stanley's, Grosvenor Square."
Great drawing-room Lady Stanley's dressing-room	50 (79) ... 54 (267) .	1 plan, 1 elevation ..		Vol. 50 (79). Pencil sketch for this by R. A. in Vol. 27 (59) 24ft. frontage, like a triumphal arch, large arch and 2 small. 21ft. A. O. Corinthian with 5ft. attic. Fluted architrave and no frieze. In the centre opening a large lion on a pedestal. Lamp with garlands suspended in arch. Side openings statues
Screen wall to kitchen offices Picture frame, moulding full size				
GROSVENOR SQ., No. 18, now No. 19. Ceilings	11 (117) 120	Earl of Thanet	1764	Early type. See article in <i>Country Life</i> by the author, March 1, 1910.
Saloon				
Dressing-room	53 (251) ...			
Breakfast-room				
Saloon	22 (142) 143		1765	
Dressing-room				
Chimney-pieces	20 (11-6) .		1761	
Saloon	55 (111) .			No date on drawing.
Dressing-room				
Mirrors and girandoles ... Silver candlestick				
GROSVENOR ST., No. ? Plan of house, showing proposed addition	7 (228) ...	1 plan		Robert and James Adam's first dwelling house in London. See illustration in text, Chapter 2.
N.W. room	7 (223-227)	1 .. 4 sections ..		
GROSVENOR ST. (LOWER) No. 16. Ceiling, drawing-room	11 (64) ..	Earl of Hertford	1761	No scale. No chy. breast shown. Early and crude. Interesting colouring
GROSVENOR PLACE. Design for Lock Hospital and chapel	38 (16-20)	1 plan, 2 elevations 2 sections		Probably for the notorious Rev. Dr. Dodd, executed for forgery. See Boswell's account in full in Johnson's Life. Early design? Rotunda based on Pantheon, but with internal peristyle of columns and a gallery, the ground plan extended to a square by large niches in corners. Elevation inferior interest. Not carried out.
HAMMERSMITH Circular and octagonal garden rooms joined by a Portico	12 (123, 124)	Lord Melcomb 2 plans, 2 sections	1762	See <i>Vol. Brit.</i> , Vol. IV., pp. 26-29 (published 1767): "House repaired and alterations made by the late Lord Melcombe, who bequeathed it to Mr Wyndham. On banks of river at H Principal feature great gallery (Servant, architect), 85 x 20ft., with rich decorations, marbles, etc. Ionic 19ft. to spring of vault. Robert Morris, architect. Pulled down 1822. Adam's designs for garden rooms interesting; the circular one is in the style of that which exists at Croome; see Chapter 10.
Ceiling	11 (17) ..		1762	
Chimney-piece	20 (207)			
Circular garden room	19 (125) 126	2 plans, 2 sections ..	1762	
Ceiling	11 (89)		1762	
Portico	19 (122) ..	1 plan, 1 section ..	1762	
Ceiling			1762	
HANOVER SQ., site of No. 18 Design for library addition . Ceiling of the library (sketch) " " (drawing) A chimney-piece	50 (73) ... 8 (97) ... 11 (109) ... 22 (233) ..	Lord Le Despencer. 1 elevation, 1 section ..	1766 1767	This corner house on N.W. was rebuilt by J. Wyatt for the Oriental Club, and has been added to since. It had a large garden, and this low, 1-storey library addition had a blank wall to the side street. The total length was about 95ft., the library consisting of 2 octagons of 12ft. and between an oblong 22 x 24ft. + 2 apses; 60ft. total internal length. Plaster decoration shown of an early type in the small scale section. The chimney-piece drawing also apparently early.
HANOVER SQ., No. ? (next Lord Tyrconnell's House) Plan of first floor	1 (200) ...	Mr Barner 1 plan		Plan about 24ft. frontage x 70ft. depth. Usual London type. Front room 22 x 17ft., back 14 x 17ft. In wing a room 14 x 13ft. with bay. A pencil note, "3,000 guineas," suggests that it may have been for a purchase
HANOVER SQ., No. ? Ceilings of drawing-rooms .. Chimney-piece of great drawing-room	14 (73, 74) 23 (146) 147	Sir John Hussey Delaval, Bt., afterwards Lord Delaval	1780	Late type of ceiling. One of chimney-pieces late also and 1 plain. In Vol. 2 sketch porch to garden. Coupled term. figures flanking arch in wall. Original pencil sketches for this chimney-piece. Vol 23 (188-9).
HANOVER SQUARE, ROXBURGHE (afterwards HAREWOOD) HOUSE. Alterations and additions .. Ceilings	37 (31-36) 14 (30-39)	Duke of Roxburgh 3 plans, 3 elevations ..	1776 1777-1778	Pulled down. Design. 2-storey Corinthian pilasters on arched ground floor. 5 bays. Pediment sketched in pencil over 3 centre bays. In a wing extension a large segment bow. Stables and court on the site.
Dining-room				
Two libraries				
Ante-room				Sketch for ceiling, Vol. 5 (31).

<i>Situation and Subject.</i>	<i>Volume</i>	<i>Drawings and Name of Client</i>	<i>Date.</i>	<i>Notes by Arthur T. Bolton, F.S.A., Curator</i>
HANOVER SQ. (<i>continued</i>)—				
First, second and third drawing-rooms	Vol. 53 (30-38)			
Friezes				
Hall				
Dining-room				
North room				
Ante-room	23 (95-102)		1777	Pencil sk. chv. Library and eating room Vol. 23 (220).
First, second and third drawing-rooms				
Bedroom				
Staircase				
Chimney-pieces				
Dining-room	20 (211-220)		1770-1780	215 and 16, drawn over tables.
Two libraries			1770-1780	
Book-room				
Dressing-room				
Bedroom				
Mirrors	17 (49-51) and 20 (215-216)		1770-1780	
Tables			1770-1780	
Curtain cornices, libraries ..			1770-1780	
Lamp and tripod pedestal ..			1777	
Lantern	25 (39-40) and 25 (128-130)		1770	
Silver candlesticks and cups ..			1775	
			1775	"27 20 Aug. Margate. Rob. Adam." Pencil and ink. F. S.
Stabling		1 plan, 3 sections ..	1770	
HARLEY STREET, No. 2, and CAVENDISH SQ., No. 16.				
Proposed alterations	29 (83-91)	4 plans, 3 elevations 2 sections		Scheme to improve façade. A new porch marked "as executed." Reconstruction of plan of interior.
HAYMARKET. OPERA HOUSE				
Design for a new opera-house and assembly rooms ..	47 (1-11)	4 plans, 2 elevations 5 sections		There was a refit "at monstrous expense" in hand, October, 1778 (Selwyn Letters, <i>Jesse</i>). The old opera house, built 1704, was burnt 1789. Foundation of new laid April 3, 1790. Opened September 22, 1791. "Another design," less finished on somewhat same lines. No. (25), best of elevations, may be for Parliament House, Edinburgh, and not Opera. No dates. Subject dealt with in article in <i>Country Life</i> by author, March 31, 1917.
Another design	28 (16-25)	2 plans, 4 elevations 3 sections		2 pencil elev., Vol. 10 (100-1) and (107-8).
HAYMARKET. THE ITALIAN THEATRE.				
Sketches for the King's Box, etc.	27 (77-84)			The Little Theatre, Haymarket. Sketches in mixed ink and pencil. Purely decorative
HERTFORD STREET, No. 10.				
Ceilings	12 (5-6) and 13 (143-145)	General Burgoyne	1769	(143) R. A., 1769, coloured
Dining-room				Eating-room.—20 x 24ft. + apsidal end 6ft.
Back parlour				Back room, 1st floor, 20 x 22ft.
Ante-room				Front room, 1st floor, 29 x 20ft. This highly coloured green, purple, pink and blue.
Two drawing-rooms				Inte-room 14 x 11ft.
Friezes	33 (15)			Chimney-pieces, 1769, show later style.
Dining-room				Mirrors.—Nice girandole (90) is a frame for a picture, 4ft. 6ins. x 3ft. 8ins. Armour trophies and 2 candelabra brackets in tile design
Back parlour				House was probably an interesting example of transition period of Adam's work.
Ante-room				
Two drawing-rooms				
Chimney-pieces	32 (205-208)		1769	
Dining-room				
Back parlour				
Ante-room				
Drawing-room				
Mirrors	20 (27-28)		1771	
HERTFORD STREET No. 1.				
Ceiling, drawing-room	13 (140)	Mrs. Stucco		No scale. Painting for an existing ceiling of gaily pattern
HILL STREET, No. 31, now No. 17.				
Adoption in rear of house ..	50 (20)	1 elevation		Probably an addition of a new back wing, containing the great drawing-room, to an older house. See <i>C. L.</i> , March 17, 1917, article by author
Great drawing-room	25 ()	1 plan, 4 elevations ..	1777	Vol. 52 (89) entry of staircase, sketch
Ceilings	14 (18-31)		1778-1779	
First and second drawing-rooms ..				
Great drawing-room				
Staircase				
Frieze, great drawing room ..	53 (39)		1778	
Chimney-piece drawing-room ..	23 (115)			
Curtain cornices first and second drawing-room ..	17 (117)		1779	
Grate	17 (130)		1779	
	131			
Mirrors	20 (202-207)		1779	207 is a picture frame, oblong, 11ft. 6ins. x 4ft. 9ins., eight size. Centre cresting, guns, flags and shield with wreath
Dining-room				

INDEX OF ADAM DRAWINGS. SECTION II.—LONDON.

41

Situation and Subject.	Volume.	Drawings and Name of Client.	Date.	Notes by Arthur T. Bolton, F.S.A., Curator.	
HILL STREET, (continued) —					
First and second drawing-rooms					
Great drawing-room					
Girandole	Vol. 20 (204) ..		1779	Girandole sketch, Vol. 6 (26).	
Tripod and candelabrum ..	" 17 (65) ..		1778		
Suite of sofas and chairs ...	" 17 (83-90) ..		1779		
Hall chair	" 17 (98) ..		1778		
Carpet, great drawing-room ..	" 17 (199) ..		1779	Carpet sk., Vol. 5 (45).	
Tables	" 20 (202 and 204) ..		1779		
Painted door and shutter panels (full size) ..	" 24 (265-279) ..		1778, 1779		
Painted plaster panel (full size) ..	" 49 (6) ..				
Bell pull and lock furniture. ..	" 25 (47, 69, 70) ..		1779		
HILL STREET, No. ?					
Ceiling	" 11 (200) ..	Mrs. Montagu.	1766	Mrs. Montagu's earlier house: ceiling design, 20 x 20ft. Painted Chinese medallions in classic framework	
Chimney-piece	" 22 (218) ..		1766		
Carpets	" 17 (166, 167) ..				
Chair seat	" 49 (51) ..			Col. F. S. for needlework (?). See Baron Orde.	
HYDE PARK CORNER.					
Design for an archway across Piccadilly, with side gateways into Hyde Park and the Green Park ..	" 28 (4-9) ..	1 plan, 5 elevations ..		Not carried out. Designs for Western Entrance to London. The idea was realised by Decimus Burton after the Great War. Since modified by separation of arch at Constitution Hill from the screen entrance to Hyde Park. Adam's scheme forms 3 sides of an open quadrangle, the main arch extending across the street. Cf. Soane's schemes in his Museum.	
Design for a lodge and gates ..	" 51 (77-82) ..	4 " 5 " ..	1778		
KENSINGTON GORE.					
A room	" 50 (39) ..	Mrs. Anne Pitt.	1766	Note.—The notorious Wilkes had a house at K. G., and Toplady resided in Knightsbridge. The Room is 19ft. 6ins. by 18ft. 2 doors, 2 Venetian windows and fireplace. Coved ceiling with swags, new cornice and frieze. August, 1768, Mrs. D., Vol. 4, p. 150: " Out of a very ugly old house, and a flat piece of ground, with a little dirty pond in it, she had made an uncommon pretty place, she says she has hurt her understanding in contriving to make it so." See <i>H. W. Letters</i> , Vol. 9, p. 6, for fate of house. See Chapter 37 on Furniture.	
Ceiling	" 11 (186, 187) ..	1 plan, 4 sections ..	1766		
Chimney-piece	" 22 (208) ..		1766		
Mirror	" 20 (81) ..		1770		
KING'S BENCH PRISON.					
Proposed additional buildings and outside enclosing walls ..	" 38 (21-28) ..	6 plans, 4 elevations ..	1773	In the " Castle style."	
LAURENCE POUNTNEY LANE, No. 4.					
Drawings of house	" 42 (54-56) ..	4 plans, 1 elevation ..	1765	Early Georgian house, No. 4, L. P. Lane. New ceilings and fireplaces. House pulled down was at the top of the lane near Cannon Street on west side. C. R. bought the house in 1764 from Mrs. Mary Gibbs. The plans are a survey.	
Ceilings	" 11 (121-122) ..				
Dining-room					
Staircase					
Chimney-pieces	" 22 (75-90) ..		1765		
Dining-room					
Dressing-rooms, etc.					
LINCOLN'S INN.					
Competition design for new buildings towards Chancery Lane and Lincoln's Inn Fields ..	" 28 (10-15, and 19) ..	The Hon. Society of Benchers of Lincoln's Inn. 1 plan, 4 elevations, 2 views	1771-1772	Sir Robert Taylor was successful and erected Stone Buildings, 1774-8, on part of the site. See article by A. T. B. in <i>Architectural Review</i> , June, 1917, for Adam's scheme. The only plan is a block plan 20ft. to 1in. Elevations roughly drawn. See orig. sk., Vol. 21 (42 and 65).	
LLOYD'S COFFEE HOUSE.					
Interior decoration of coffee-room	" 30 (59-62) ..	1 plan, 3 sections ..		Elaborate interior in colour. Not existing or carried out. Lines of a Roman hall in 3 bays with great barrel vault, 23ft. to crown. Interior about 71ft. plus apse. Main span 20ft. Total width over walls, 34ft. 6ins. Lloyd's Coffee House was established about 1694 by Ed. L. in Tower Street. L. Registry developed out of it. Lloyd's was temporarily in Pope's Head Alley, 1770-4, and looking for a site. Adam's plan has been placed by W. S. at bottom of Freeman's Court, opening from Cornhill, the back windows to look into churchyard of St. Benet-fink, where the Peabody statue, in the open space east of the new Royal Exchange, now stands. Lloyd's did not build, but moved into north-west corner of the old, and after the fire into the south-east corner of new Royal Exchange. See article by A. T. B., <i>C. L.</i> , August 25, 1917.	
Ceiling of coffee-room	" 12 (120) ..		1772		
MANSFIELD ST., No. 15.					
Chimney-pieces	" 24 (66-68) ..	Mr. Adam. (Marmaduke Tunstall, Esq., Christmas, 1774. Rate Book).	1772	Mansfield Street is dealt with in text, Chapter 22.	
Back parlour					
Ante-room					
Drawing-room					

INDEX OF ADAM DRAWINGS. SECTION II.—LONDON.

43

Situation and Subject.	Volume.	Drawings and Name of Client.	Date.	Notes by Arthur T. Bolton, F.S.A., Curator.
PALL MALL, CARLTON HOUSE Design for a screen wall to forecourt	Vol. 29 (1)	H.R.H. the Prince of Wales. 1 elevation		Not carried out. The work at the Palace, about 1785-6, was by Henry Holland. An open colonnade was built and a new portico added to older house, with fine interiors. See Pyne's <i>Royal Residences</i> , 3 Vols., 4to, 1819.
PALL MALL, CUMBERLAND HOUSE Additions and alterations ..	19 (12-16)	H.R.H. the Duke of Cumberland 4 plans, 1 elevation ..	1785	Pulled down after long occupation by the War Office. Mathew Brettingham was the architect of the original house, and R. Adam added, altered and decorated it for the Duke. Some of Brettingham's interior work has been refixed in the new Automobile Club occupying the old site in Pall Mall. Vol. 49 (12) elevation incomplete. 3 floors. Centre marked by 4 Ionic 2 storeys high with ped. (18, 19) 2 sides of the great drawing-room coloured drawings. Typical. (20) is the end of the room. (22A) is also typical. Decoration mainly painted. Sketches in Grace Collection show house in process of demolition, and of Christie's old auction-rooms adjoining in the west.
Great drawing-room ..	49 (18-20)	3 sections		23 (148), see pencil sketch (185).
First drawing-room ..	49 (21, 22)	1 ..		19 (17), F. S. colour, Etruscan style, 2 sphinxes on pedestal.
Second drawing-room ..	49 (23, 24)	2 ..		19 (19), green walls, gold, pink curtains.
Ballroom ..	49 (25) ..	2 ..		19 (22), pink walls, gold, blue curtains.
Ceilings ..	14 (75, 79)	2 ..	1780	19 (25), cream walls, gold, green hangings and settees
Dining-room ..				19 (28), table top, green and purple, roses, thistles and Garter rosettes, border of pearls
Great dining-room ..				27 (86-92), pencil sketches of interiors
Musico-room ..				5 131, sk. for ceiling great room
Friezes ..	53 (16) and			
Great dining-room ..	49 (17) ..			
Drawing-room ..				
Chimney-piece, great dining-room ..	23 (148) ..		1780	
Decorated jambs and mantel of great dining-room, f.s. ..	23 (25-25 1/2)			
Painted panel of pilaster, great drawing-room ..	24 (271) ..			
Lock furniture ..	25 (75) ..			
Organ case ..	25 (16-19)		1781	
Mirror, musico-room ..	20 (227) ..		1781	
Table, with f.s. detail of slab ..	17 (56) and 49 (28) ..		1780	
Curtain cornice, great drawing-room ..	17 (118, 119) ..		1780	
Grate, dining-room ..	17 (132) ..		1780	
Sideboard, wine cooler and pedestals ..	17 57 ..		1780	
Carpets ..	17 (202-207)		1780	
Great dining-room ..				
Small ..				
Musico-room ..				
Fire screen ..	17 (144, 150, 151) ..		1782	
Iron railing to forecourt next Pall Mall ..	49 (26) ..	1 elevation ..		
Screen colonnade between the terrace and Marlborough House garden and stables ..	49 (27) ..	1 plan, 1 elevation ..	1786	
Sketches for end of terrace ..	2 (123) ..		1787	An alcove and also alternative, a peristyle and dome.
Screen wall next Mr. Christie's auction-room adjoining the terrace (sketch) ..	2 77) ..		1788	"Cover for the wall." Rough sketch for stucco decorative façade to blank wall
Gateway for Cumberland House ..	50 (6A) ..	1 elevation ..	1785	130ft. extent. Screen of columns with end arcways and piers with dome tops. "Note.—No copy of this made."
PALL MALL, No. 2 New house ..	40 (15, 21)	Andrew Millar. 5 plans, 2 elevations ..	1765	Frontages to P. M. and St. James' Sq. 22 x 62ft. depth. Ground floor and 3 over, 11ft., 13ft., 10ft., 8ft. high. Front and back room and middle staircase. Entrance door at one side 3 windows in width of façade. Simple design. Doric fluted porch with pediment. Guilloche band. Architrave to windows 1st floor, plain above; 2nd floor marked by dentil band; top windows nearly square. Cornice and balustrade, hipped roof.
Ceilings, drawing-rooms ..	11 (173, 174)		1766	
Chimney-pieces ..	21 (167, 168)		1766	
PALL MALL, No. 84. Chimney-piece, dining-parlour ..	23 (181) ..	Mr. O'Byrne.		
PICCADILLY, APSLEY HOUSE. Alterations and additions ..	32 (90-103)	Earl Bathurst 4 plans, 1 section ..	1771	3 rooms remain in the house which was altered added to and cased outside by the Wyatts after the Great War, for the Duke of Wellington.
Etruscan room ..	32 (104) ..	1 section ..	1775	See article by author, C. L., Nov. 15, 1913.
Ceilings ..	14 (13-15)		1775	Architectural Supplement: "Some Town Houses Old and New."
First and second drawing-room ..				
Circular dressing-room ..				
Friezes ..	53 (9, 10) ..			
Hall ..				
Great parlour ..				
Library ..				
Dining-room ..				
First and second drawing-rooms ..				

<i>Situation and Subject</i>	<i>Volume.</i>	<i>Drawings and Name of Client.</i>	<i>Date.</i>	<i>Notes by Arthur T. Bolton, F.S.A., Curator</i>
PICCADILLY, APSLEY				
HOUSE (<i>continued</i>)—				
Lady Bathurst's dressing-room				
Circular dressing-room ..				
Bedroom				
Chimney-pieces	Vol. 23 (57-62)		1774	
Parlour				
Library				
Dining-room				
First, second and third drawing-rooms				
Sculpture tablet of library chimney-piece	.. 18 (79) ..		1774	
Mirrors and grandoles ..	.. 20 (168-179)		1778	<i>Grandoles</i> .—Vol. 20 (169) with two candlesticks. (178) grandole over a long settee couch. (174) with panels of boys like in Kedleston Rotunda, only blue ground. Candle brackets.
Library				
Ante-room				
Drawing-rooms				
Dressing-room				
Bedroom				
Lock furniture .....	.. 25 (158) ..		1778	Sketch, Vol. 6 (185).
Commodes .....	.. 17 (135-143)		1778-1779	
Tables and table slabs ..	.. 17 (14-148)		1779	
" .. f.s. details ..	.. 49 (13-145)		1779	
Sofa .....	.. 17 (82) ..		1778	
Two chairs (sketches) ..	.. 6 (163) ..			
Embroidered chair-back, f.s.	.. 17 (99) ..		1778	
Standard candelabrum ..	.. 17 (94) ..		1779	See a sketch, Vol. 6 (52).
Lady Bathurst's watch stand	.. 25 (139) ..			
Fence wall to forecourt ..	.. 32 (105) ..		1773	
PICCADILLY, " at Hyde Park Corner."				
Design for a house on the site of No. 147	.. 32 (106-110)	Lord Barrymore. 4 plans, 1 elevation..	1790 ?	3 doors from Apsley House. 32ft. frontage, 85ft. depth. Quite plain. Probably not built. L. B. gave up house in Piccadilly in May, 1792.
PICCADILLY, No. 29 (now No. 106)				
Octagonal dressing-room ..	.. 14 (141-148)	Earl of Coventry. 8 sections		Now St. James Club. V. & A.M., E.I.D., C.J.R. Collection has a sketch attributed to Adam of an alcove for bedroom, with palm tree columns with caps and sprouting leaves below same.
Ceilings .....	.. 11 (138-142) and 214		1765	11 (42) is uncoloured outline with pencil corrections for 14 (85), date September, 1765. Sides of this room, 14 (1-8).
Dining-room .....	.. 14 (85) ..			11 (40), dining-room ceiling, R. A., Arch., June, 1765. Coloured drawing with 7 painted medallions and 12 heads (busts). The same modified as executed. See photo, <i>Arch. Review</i> , Dec. 1913.
Ante-room				11 (39), not executed for drawing room.
Drawing-room				The paintings in dining-room ceiling are believed to be by Angelica Kauffman, after her arrival in London, 1766. The design seems to have been modified to give larger spaces for the paintings.
Octagonal dressing-room ..				
Bedroom				
Friezes .....	.. 53 (24) ..			
Ante-room				
Drawing room				
Octagonal dressing-room ..				
Chimney-pieces .....	.. 22 (66-70) ..		17 05, 1760	
Ante-room				
Drawing-room				
Octagonal dressing-room ..				
Bedroom				
Mirrors and grandoles ..	.. 20 (59-68) ..		1768	
Dining-room				
Ante-room				
Drawing-room				
Octagonal dressing-room ..				
Bedroom				
Grates .....	.. 17 (121, 122) ..		1765	
Carpets .....	.. 17 (169, 170) and 5 (78) ..		1767	Carpet. F. S. detail sk., Vol. 5 (78), has note "Mr. Adam has not had time to fix the colours of the border, but thinks that need not stop the estimate from being made. When that is fixed, if the drawing is returned to Mr. Adam he will settle the other parts of the colouring." Vol. 18 (57), F. S. for carpet coloured
Dining-room				
Octagonal dressing-room ..				
Table .....	.. 17 (10) ..		1767	
Chair .....	.. 6 (159) ..			
Hall chair .....	.. 17 (192) ..		1767	
Clothes press .....	.. 17 (212, 213) ..		1764	
Bedstead .....	.. 17 (152) ..			
Carved picture frame, f.s. detail	.. 7 (133) ..			
Sedan chair poles .....	.. 7 (150) ..			
Sketch plan for a house ..	.. 7 (144) ..			
PICCADILLY, No. 79 (now No. 1, Stratton Street)				
Ceilings .....	.. 11 (263-268)	Earl of Eglinton	1769	The ceiling exists, but is not very characteristic.
Great room next Piccadilly				226) see sk., Vol. 8 (95).
Bow room fronting Stratton Street				268), see sk., Vol. 8 (149).
Square room fronting Stratton Street				

INDEX OF ADAM DRAWINGS. SECTION II.—LONDON.

45

Situation and Subject.	Volume	Drawings and Name of Client.	Date.	Notes by Arthur T. Bolton, F.S.A., Curator
PICCADILLY, Deputy Ranger's Lodge, Green Park.		Col. the Hon. Archibald Montgomerie, afterwards 11th Earl of Eglinton.		Original very simple scheme, "R. A., 1766," pencilled with suggestions for peristyle façade afterwards adopted. Plan shows mainly timber studding. Octagonal room on 1st floor with 2 arched recesses coffered soffits omitted in final plans. See Illustrations in <i>Works</i> , dated 1768; and text, Chapter 2. Drawings in Vol. 45 show proposed addition, carriage porch and an entrance archway and enlarged room 1st floor. Lodge was pulled down, 1845.
New lodge	Vol. 42 (26-28)	2 plans, 2 elevations, 1 section	1766	
Proposed alterations	45 (5, 6) ..	Lord William Gordon.		
Another scheme	45 (7, 8) ..	1 plan, 1 elevation ..		
Design for entrance gates and screen wall ..	51 (60, 61) ..	1 " 1 section	1778	
		3 elevations		
PICCADILLY HOUSE, afterwards MELBOURNE HOUSE.		Lord Holland		
Design of a porte cochère for the house of the Rt. Hon. Lord Holland in Piccadilly ..	51 (68) and 9 (195) ..	1 elevation		A plan for a fine town house on this site has been preserved by a copy made by Sir W. Chambers and marked as "Mr. Adam's plan for Melbourne House," now with his own drawings for Melbourne House (now the Albany) at the Soane (1771-4). "Lord Holland has sold Piccadilly House to Lord Melbourne and it is to be called Melbourne House"—Rigby to Lord Ossory, Dec. 6, 1770. The Adam screen wall extends 100 x 19 ft. 6 ins. high. See illustration, Chapter 2; agrees with plan as reproduced. On the pencil sketch in Vol. 9 is the note, "Lonick of Le Roi." V.A.M., E.I.D., has an elevation for the screen wall. Doric centre feature. See text, Chapter 2.
		1 pencil sketch		
PICCADILLY, No. Ceiling, drawing-room ..	12 (154) ..	Earl of March		
Frieze " " ..	53 (28) ..	.....	1774	
PICCADILLY, "At Hyde Park Corner."		Earl of Shelburne.		
Design for a house on the site of the present Nos. 145, 146 ..	43 (87-91)	4 plans, 1 elevation ..		See text, Chapter 17, also Chapter 2. Plan, Greek cross. Central rotunda with stairs, detached kitchen wing. Oblong forecourt with 2 apses. 4-col. portico. Carriage porch? 110 ft. 3 ins. extent. Adam fluted order 2 storeys on rustic ground floor. Arcaded porch below portico of 4 cols. and pediment. Possibly preliminaries for a house which was superseded by purchase of shell of Lansdowne House in Berkeley Square. See original sk., Vol. 54 (105 and 182). Possibly preliminaries of a house for Lord Coventry before he bought Coventry House from Sir H. H.
PICCADILLY, The Red Lion Inn.				
Sketch plan of the site of the inn, now occupied by No. 128, and sketch plan for proposed two houses on the site ..	7 (152, 156)	2 plans		
PORTLAND PLACE, FOLEY HOUSE.		Lord Foley		
Ceiling	11 (90) ..	.....	1762	No scale. Oval. Cannot be Adam. In same Vol. (269-270), ceiling for Thomas Foley.
PORTLAND PLACE.		Earl of Kerry.		
Designs for a large mansion, not executed, on a site 200 ft. wide by 245 ft. deep ..	48 (95-102)	10 plans, 1 elevation ..		See text, Chapter 22. 3 ink sketches, chypieces., Vol. 23 (244).
Ceilings, not executed	12 (12-17)	.....	1774	
Design for a family mansion. Not executed.	36 (10-18) and (36-41)	Earl of Findlater.		
		9 plans, 5 elevations, 1 section ..		See text. These two large houses belong to Robert Adam's first idea of Portland Place as a street of palaces. Findlater House, sk., Vol. 21 (67). Dealt with in text, Chapter 22. For Portland House, see Mansfield Street.
PORTLAND PLACE.				
Design for the block of houses on the west side, Nos. 27 to 47 ..	32 (16) ..	1 elevation		
Plans for two houses, not executed, on the site of Nos. 21 to 25 ..	32 (17-20)	4 plans		
PORTLAND PLACE, No. 66. Chimney-piece and mirror ..	23 (161) ..	Mrs. Cornwall.	1783	Figures on drawing. Later decorated type. Arched mirror over. Pink curtains, festoons and medallion boys on black ground. James Adam?
PORTLAND PLACE, No. 17, West Side, south-west corner house		Mr. Adam		
Ceilings, two drawing-rooms ..	13 (104, 105)	.....	1776	These Houses belong to the blocks between New Cavendish Street and Weymouth Street, on either side of Portland Place. See plan; White's survey dated 1797-1799. It is a question whether the East Side of Portland Place was completed at the time on the south of the centre of the block.
Friezes	53 (54, 55)	.....	
Hall				
Dining-room				
Back parlour				
Two drawing-rooms				
Oval room				
Staircase				
Chimney-pieces	24 (72-76)	.....	1776	
Dining-room				
Back parlour				
Two drawing-rooms				

<i>Situation and Subject.</i>	<i>Volume.</i>	<i>Drawings and Name of Client.</i>	<i>Date.</i>	<i>Notes by Arthur T. Bolton, F.S.A., Curator</i>
PORTLAND PLACE, No. 37 West Side, The Great House		Mr. Adam		Viscount Stormont, 1779
Ceilings	No. 13 131		1777	Sketch for fan to door of Centre House. West side of P. P. Vol. 6 (130)
Dining-room	133			Detail of Hamilton's Sedan Chair. Robert Adam, 1778. 3 elevations, Vol. 40 (38), Vol. 52 (83-88), F. S. Details
Two drawing-rooms				
Friezes	13 5 50			
Hall				
Dining-room				
Breakfast-room				
Library				
Two drawing-rooms				
Bedroom				
Chimney-pieces	24 (77-82)		1776	
Dining-room				
Breakfast-room				
Library				
Two drawing-rooms				
Bedroom				
PORTLAND PLACE, No. 25. West Side.		Mr. William Cobbett		Lady Archer in Rate Book, 1776.
Ceilings drawing-rooms	13 (112-113)		1776	
Friezes	53 5 8			
Dining-room				
Back parlour				
Two drawing-rooms				
Chimney-pieces	24 (94-96)		1776	
Back parlour				
Octagon room				
PORTLAND PLACE, No. 33. West Side.		Mr. Daniel Cooper.		John Montresor, Esq. in Rate Book, 1776.
Ceilings two drawing-rooms	13 (148)		1776	
Friezes	53 6 10			
Dining-room				
Back parlour				
Library				
Two drawing-rooms				
Chimney-pieces	24 (114-119)		1776	
Dining-room				
Back parlour				
Library				
Two drawing-rooms				
Bedroom				
PORTLAND PLACE, No. 31. West Side.		Mr. Abraham Dakin.		Marquis of Lothian in Rate Book, 1776.
Ceilings, two drawing-rooms	13 (127)		1776	
Friezes	53 7 128			
Dining-room				
Back parlour				
Library				
Two drawing-rooms				
Dressing-room				
Chimney-pieces	24 (105-113)		1776	
Hall				
Dining-room				
Back parlour				
Two drawing-rooms				
PORTLAND PLACE, West Side.		Mr. John Devall.		Not given in Rate Book
Ceilings, two drawing-rooms	13 (114)		1776	
Friezes	53 8 13			
Dining-room				
Back parlour				
Two drawing-rooms				
Chimney-pieces	24 (107-109)		1776	
Dining-room				
Back parlour				
Two drawing-rooms				
PORTLAND PLACE, No. 21 West Side.		Mr. William Gray		Edward Grey in Rate Book, 1777 John Luther, Esq., 1778.
Ceilings, two drawing-rooms	13 (110)		1776	
Friezes	53 9 14			
Dining-room				
Back parlour				
Two drawing-rooms				
Chimney-pieces	24 (90-93)		1775	
Dining-room				
Back parlour				
Two drawing-rooms				

INDEX OF ADAM DRAWINGS. SECTION II.—LONDON.

47

<i>Situation and Subject</i>	<i>Volume.</i>	<i>Drawings and Name of Client</i>	<i>Date.</i>	<i>Notes by Arthur T. Bolton, F.S.A., Curator</i>
PORTLAND PLACE, No. 47 West Side (corner house)		<i>Mr. John Hall.</i>		Laurence Cox, Esq. Noted as covered in Rate Book, 1779 and 1780
Ceilings, three drawing-rooms	Vol 13 (124-126)		1770	
Friezes	53 (04 05)			
Dining-room				
Back parlour				
Two drawing-rooms				
Dressing-room				
Chimney-pieces	24 (101-104)		1776	
Dining-room				
Back parlour				
Two drawing-rooms				
PORTLAND PLACE, No. 19 West Side.		<i>Mr. Joseph Rose.</i>		Covered in Rate Book, 1778-81
Ceilings, two drawing-rooms	13 (106-107)		1775	
Friezes	53 (08)			
Dining-room				
Back parlour				
Two drawing-rooms				
Chimney-pieces	24 (83-80)		1775	
Dining-room				
Back parlour				
Two drawing-rooms				
PORTLAND PLACE, No. 35 West Side		<i>Mr. John Westcott</i>		Trench Chiswell, Esq., in Rate Book, 1781.
Ceilings	13 (129, 130, 135)		1776	
Hall				
Two drawing-rooms				
Friezes	53 (01)			
Dining-room				
Back parlour				
Library				
Two drawing-rooms				
Bedroom				
Chimney-pieces	24 (120-125)		1776	
Dining-room				
Back parlour				
Library				
Two drawing-rooms				
Bedroom				
PORTLAND PLACE, No. 48 East Side (centre house)		<i>Mr. Adam</i>		No tenant given in Rate Book 1761
Ceilings	13 (134-130, 137)		1776, 1777	
Oval room				
Two drawing-rooms				
PORTLAND PLACE, No. 26 East Side.		<i>Mr. Solomon Hudson</i>		Lord Sandys, in Rate Book, 1779.
Ceilings, two drawing-rooms	13 (120, 121, 53 (02))		1776	
Friezes				
Dining-room				
Back parlour				
Library				
Two drawing-rooms				
Bedroom				
Chimney-pieces	24 (133-138)		1775	
Dining-room				
Back parlour				
Library				
Two drawing-rooms				
Bedroom				
PORTLAND PLACE, No. 34 East Side (corner house).		<i>Mr. Joseph Rose</i>		Goulburn, Esq., in Rate Book, 1761.
Ceilings, two drawing-rooms	13 (108 109)		1777	
Chimney-pieces	24 (87-89)		1777	
Back parlour				
Two drawing-rooms				
PORTLAND PLACE, No. 30 East Side.		<i>Mr. James Swinton</i>		Not covered in Rate Book, 1781
Ceilings, two drawing-rooms	13 (122-123)		1776	
Friezes	53 (04)			
Chimney-pieces	24 (139-144)		1776	
Dining-room				
Back parlour				
Two drawing-rooms				
Two bedrooms				
PORTLAND PLACE, No. 24 East Side (corner house)		<i>Mr. William Thompson</i>		-- Schreiber, Esq., in Rate Book, 1780.
Ceilings	13 (117-119)		1776	
Ante-rooms				
Two drawing-rooms				

<i>Situation and Subject</i>	<i>Volume</i>	<i>Drawings and Name of Client.</i>	<i>Date</i>	<i>Notes by Arthur T. Bolton, F.S.A., 1935.</i>
PORTLAND PLACE (continued)—				
Friezes	Vol. 53 (63) ...			
Dining room				
Back parlour				
Two drawing-rooms				
Chimney-pieces .....	.. 24 (126-130) |		1775, 1778	
Dining-room				
Back parlour				
Two drawing-rooms				
PORTMAN SQUARE, No. 5.				
Ceilings, two drawing-rooms	12 (28-31)	<i>Earl of Barrymore.</i>	1770	Centre house on East Side of the square Building 1769-1771, by Abraham Adams, Builder
PORTMAN SQUARE, No. 20				
Staircase	14 (116) ..	<i>Countess of Home</i>		Subject fully dealt with in the text, Chapter 21
Dining-room	14 (117) ..	2 sections		Vol. 3 (106), original sk. for ceiling, circular ante-room
Back parlour	14 (119) ..	4 "		Vol. 5 (110)(2), sketches for shutter panels, etc.
Etruscan bedroom	14 (132) ..	2 "		Vol. 6 (110), sk. Lady Home's bed in Etruscan room
Music-room and organ	50 (33-34) ..	4 "	1775	Vol. 8 (48), sk. for circular ceiling, not as carried out.
Library	50 (37) ..	1 plan, 4 sections ..		Vol. 52 (68), pencil sk. for Etruscan decoration on lines of 13 1/2.
Entrance porch, iron railings etc	50 (38) ..	1 " 1 elevation ..		Vol. 14, (74) in same marked "at Lady Home's"
Ceilings	12 (160-168)		1775	
Hall				
Dining-room				
Library				
Circular ante-room				
Drawing-room				
Music-room				
Friezes	53 (7-8) ..			
Hall				
Dining-room				
Circular ante-room ..				
Drawing-room				
Dressing-room				
Staircase				
Chimney-pieces	23 (93-99) ..		1775	
Dining-room				
Back parlour				
Ante-room				
Circular room				
Two drawing-rooms ..				
Music room				
Mirrors	20 (103-107)		1777	
First ante-room				
Circular "				
Second drawing-room ..				
Picture frame	20 (162) ..			For the Duke of Cumberland's portrait.
Carpet, back parlour ..	17 (193-196)		1770	
Organ case	25 (151-152) ..		1775	
Clock bracket	25 (156-157) ..		1777	
Fire-screen	25 (157-158) ..			Pencil sketch
Hill stove	17 (126) ..		1770	
Tripod	17 (164) ..		1778	
Standard lamp (sketch) ..	6 (193) ..			Balustrade. Sketch in ink, female terms holding wreaths, alternated with tripod
Iron balustrade (sketch) ..	52 (3) ..			
PORTMAN SQUARE, No. 4				
Ceilings	12 (7-11) ..	<i>Earl of Kerry</i>	1760	There is no record in the Rate Books of the Earl of Kerry. Probably designs for ceilings in a house on the south side building at this time. Three Adam clients were living at Nos. 41, 42 and 43 at this time, i.e., W. Locke, Lord Scarisale and Countess Home.
Hall				
Dining-room				
Ante-room				
Drawing-room				
PORTMAN SQUARE, Nos. 41 and 21				
Ceiling, drawing-room	11 (47) ..	<i>W. L. and Locke</i>	1760	W. L. was on the south side of Square (No. 41) from 1769 to 1777, when he moved to the N.W. corner house (No. 21), adjoining to Home House, and it is probable that this house was by Adam. He moved into it 1778, after a year at No. 14, on west side.
Frieze, dressing-room	51 (27) ..			
Chimney-pieces, dressing-room and two others ..	22 (143-145)		1760, 1775	
Clock bracket	25 (22-25)			
RUSSELL SQUARE				
BOLTON HOUSE				
(Formerly No. 26, Southampton Row.)				
Great drawing-room	50 (1-4) ..	4 sections	1770, 1777	(1-4) Decoration scheme of an older room with plasters, etc., in red, white and gold colour. (5) Passage, 3 bays cross vaulted, ending in an enlarged oval. Walls in coloured marbles.
A passage	50 (5) ..	1 plan, 4 sections ..		Sketch of a passage for her Grace the Duchess of Bolton to direct Mr. Middleton in the disposition of the papers. Not signed or dated. Query if marble papers. Bolton House occupied corner site in Southampton Row before Russell Square was laid out, in which scheme it was included. It has been added to and altered, and part is now included in a modern hotel.
Ceilings	12 (31-37)		1770, 1777	Vol. 5 (76), sk. Duke's dressing room
Hall				Vol. 8 (20), original sk., Duchess of Bolton's dressing room, June, 1770.
Ante-room				
Drawing-room				
Great drawing-room ..				
Duke's dressing-room ..				
Duchess'				
Friezes	53 (18) ..			
Hall				

INDEX OF ADAM DRAWINGS. SECTION II.—LONDON.

49

Situation and Subject.	Volume.	Drawings and Name of Client.	Date.	Notes by Arthur T. Bolton, F.S.A., Curator.
RUSSELL SQUARE (continued)				
Ante-room				
Drawing-room				
Duke's dressing-room ..				
Duchess' ..				
Chimney-pieces	Vol. 22 (275-277)		1770, 1777	Chimney-pieces 22 (277) later decorated types. Pencil sk., Vol. 23 (194), for drawing-room.
Library				
Great drawing-room				
Details of jamb and mantel, f.s.	" 23 (246-249)			
Mirrors, drawing-room ..	" 20 (82-85)		1772	Mirrors, 20 (82-84), fine examples.
Girandole, ..	" 20 (86)		1771	
Commode	" 17 (18)		1773	
Sofa	" 17 (80)		1773	
SACKVILLE ST., No. 29.				
Ceiling, drawing-room ..	" 11 (257)	John Parker.	1770	The new Victorian Club. Ceiling exists exact as drawing.
ST. JAMES'S, Stable Yard				
Road, now Clarence Gate.		Earl of Harrington.		Projected out from Clarence House to the Mall, and overlooked St. James's Palace Garden. Pulled down after 1834. Plan. Grace Collection, B.M. Survey by Thomas Clawner, 1834.
Dressing-room	" 14 (126, 127)	2 sections		
Ceiling	" 12 (122)			
Frieze	" 53 (27)			
Chimney-pieces	" 23 (15)			
Doors and door frames in colour ..	" 24 (258-260)			
Mirror	" 20 (118)		1773	
ST. JAMES'S SQUARE, No. ?				
Ceiling	" 14 (44)	Mr. Hamilton.	1772	16 x 14ft. 6ins., cross vaulted, and apse 3ft., with half dome. Nicely decorated. 1ft. and 6in. side bands and ornaments on groins.
Frieze	" 53 (27)			
ST. JAMES'S SQUARE, No. 33.				
Drawings of house	" 44 (14-18)	Hon. George Hobart (after Earl of Buckinghamshire). 4 plans, 1 elevation.	1770	Note on drawing: "Earl of Buckinghamshire for Mr. Hobart. St. James Square." 47ft. frontage; 3 storeys quite plain; 4 windows wide. Cornice, 2 bands, and W. I. balconettes and column doorway. Plan simple, hall and 2 r. grd. floor; ante and 3 r. 1st floor; large staircase and back stairs.
Ceilings	" 12 (38-40)			
Two drawing-rooms				
Dressing-room	" 53 (13, 14)			
Friezes				
Hall				
Dining-room				
Library				
Ante-room				
Two drawing-rooms				
Dressing-rooms				
Staircase				
Chimney-pieces, two drawing rooms ..	" 22 (278-279)			
ST. JAMES'S SQUARE, No. 20.				
Drawings of house	" 40 (65-67)	Sir Watkin Williams-Wynn, Bt. 3 plans, 1 elevation.		Subject fully dealt with in the text, Chapter 19. Also illustrated in the Works.
Entrance hall	" 40 (68)	1 " 4 sections ..	1773	
Music-room	" 40 (71)	1 " 4 " ..	1773	
Octagonal dressing-room ..	" 40 (69)	1 " 8 " ..	1773	No. 69.—"Dressing Room of the Library." Octagon, 8 elevations and plans.
Lady Williams-Wynn's dressing-room ..	" 40 (70)	1 " 4 " ..		
Ceilings	" 12 (44-58)		1772-1773	Original sk. for ceilings, Vol. 3 (98-100). Originalsk. for ceilings, Vol. 8 (126), 2nd drawing-room, 1st idea on blotting paper.
Hall				
Dining-room				
Music-room				
Library				
Octagonal dressing-room ..				
Ante-room				
Two drawing-rooms				
Lady Williams-Wynn's dressing-room ..				
Bedroom				
Friezes	" 53 (1-3)			
Hall				
Dining-room				
Music-room				
Library				
Octagonal dressing-room ..				
Ante-room				
Two drawing-rooms				
Lady Williams-Wynn's dressing-room ..				
Bedroom				
Staircase				
Chimney-pieces	" 23 (3-14)		1772-1774	
Hall				
Dining-room				
Music-room				
Library				
Octagonal dressing-room ..				
Ante-room				
Two drawing-rooms				

SPECIAL NOTE.—For 14, St. James's Square, see page 56, Unknown Section, under Lord Newhaven.

Sketches	Plans	Sections	Details	Notes
ST JAMES'S SQUARE				
Williams-Wynn's dressing-room				
Bedroom				
Door panels, Lady Williams-Wynn's dressing-room (sketch)	Vol. 52 (60)			1775 22nd Feb To be sketched out at last.
Lock furniture	75 57			For Mr. Blockley's locks at Sir W. Wynn's.
Mirrors	20 (121-132)			1773
Dining-room				
Music-room				
Ante-room				
Two drawing-rooms				
Lady Williams-Wynn's dressing-room				
Grindole in music-room, 1.5 detail of branch	6 84			1771 Vol. 6 (138), lunette. "Sketch for semicircle at Sir W. W. W.'s house, the sides flatter and over windows only the border." Vol. 17 (220 222), Lady W.'s dressing-room, arched recess
Bookcase	17 (220-222)			1770
Schools	17 10 21			1773
Table	17 22			1773
Tripod and candelabrum	17 10			1773
Grates	17 120 127			1774
Dining-room				
Music-room				
Oratory-dressing-room				
Two drawing-rooms				
Carpet, back of sofa	17 (181-183)			1773
Sedan chair	19 (391)			Sedan chair, in pink, green and gold, something like the one for the Duchess of Hamilton.
Plate of all kinds	25 (110-119)			"Sketch for coffee-pot, Vol. 6 (1st and 2nd design
Screen wall to courtyard at	10 (72 73)	2 elevations		
ST JAMES'S SQUARE				
No. 11				
Plan of house	11 (49)	1 elevation		1775 Façade 44ft. wide; 4 floors high; 5 windows wide. A centie formed by 4 pilasters of Adam character 2 storeys high standing on rusticated ground floor. Attic, with figures standing on dies of balustrade. Entrance is on one side with a small Adam Doric porch.
ST. JAMES'S STREET				
White's Chocolate House				
Design for partial rebuilding	36 (1-4 and 5)	1 plan, 1 elevation, 1 section		1787 Now White's Club. See C. L., June 3, 1916, article by A. T. B. See original sk., pencil, Vol. 10 (30)
S. MARTIN'S LANE No.				
Mirror (sketch)	3 (40)			1775 Overmantel; rough pencil sketch; interesting
SAVILE ROW, No.				
Collings	14 (40-42)			1778 Letter from Sir John and Lady Griffin re table Vol. 54 (260). See Chapter 37 on Furniture
Drawing-room				
Dressing-room				
Freezes	53 (40)			
Hall				
Ante-room				
Drawing-room				
Dressing-room				
Chimney-pieces	23 (123-126)			1778
Hall				
Ante-room				
Drawing-room				
Dressing-room				
Lamp pedestal	17 (59)			1705
SOLHO SQUARE No.				
Drawings of house, garden, and stables	12 (48 53)	2 plans, 4 elevations		1771 1772
Collings	12 (104-111)			
Pompeian room				
Oval room, ground floor				
Drawing-room				
Square room				
Oval room, 1st floor				
Bedroom				
Stables				
1705	53 (10, 17)			
Hall				
Library				
Drawing-room				
Square room, ground floor				
Oval room				
Drawing-room				
Oval room, first floor				
Chimney-pieces	22 (203-204)			1771 1772
Dining-room				
Dressing-room				
Carpet, drawing-room	17 (170)			1772

INDEX OF ADAM DRAWINGS. SECTION II.—LONDON.

51

<i>Situation and Subject.</i>	<i>Volume.</i>	<i>Drawings and Name of Client.</i>	<i>Date.</i>	<i>Notes by Arthur T. Bolton, F.S.A., Curator</i>
STANHOPE STREET, No. 9. Ceiling, drawing-room . . .	Vol. 12 (27) . . .	<i>Earl of Clanbrassill.</i>	1769	Front drawing-room, 35 x 22ft., part coloured and figured Working drawing? Chimney breast shown at end of the room, i.e., short side
STRATTON STREET, No. 1. Formerly No. 79, Piccadilly (q.v.)		<i>Earl of Eglinton.</i>		
TOWER OF LONDON— A house in the . . .		<i>Mr. Weaver</i>		Chimney-pieces late type (141-142), Mirror (241) Pencil note: Mr. Fentham's Estimate and revise of July, 1783—
Chimney-pieces	23 (141-144 and 155)		1782	Glass £10 15 0 £10 10 0 Frame 5 0 0 * 2 12 6
Front and back parlours . . .				Painting 1 0 0 0 18 0 Ornamental painting . . . 5 5 0 5 5 0
Front and back drawing-rooms				£22 0 0 £21 5 6
Two mirrors	20 (240, 241)		1783	* Joiner's work only to frame. † Carving only frame.
				Size 4 x 4 x 5ft. 6ins. Rather poor stuff.
WESTMINSTER ABBEY Monuments		<i>André, Dalrymple Thomson, Townshend, Wolfe and Northumberland</i>		These monuments exist. Van Gelder executed André monument; George III paid for it Wolfe monument, early scheme by Adam, see text, Chapter 2. Thomson (24), interesting pen and ink sketch. Duchess of N., Read sculptor
Major André	19 (20 32)			
Sir John Dalrymple, Bt . . .	19 (50 52)			
James Thomson	19 (24 28 and 33)			
Lt.-Col. Roger Townshend . .	19 (9, 10, 66, 68, 69, 72)			
General Wolfe (proposed) . .	19 (11-12 and 67)			
Elizabeth, Duchess of Northumberland . .	19 (19) . . .		1778	
WESTMINSTER PALACE. Plan and elevation for new Houses of Parliament . . .	28 (2-3) . . .			By William Adam? Subject of much obscurity, referred to in text, Chapter 6
Sketch plan and view for new Houses of Parliament and Law Courts	1 (28, 29)			The rough sketch plan in pencil is on small drawing paper (sample?), water-mark "T French." Early nineteenth century?
A series of sketches and drawings made by or for James Adam while in Rome, 1760-1762				
Traced block plan of the palace, as existing in 1760 . .	7 (110) . . .			
Traced plan of portion of the palace	7 (111) . . .			
Sketch plan and elevation for another design, James Adam, 1760	7 (1) . . .		1760	Slight pen and ink on thin paper
Sketch plans for various marble pavements	7 (5-11) . .			
Sketch for a ceiling	7 (12) . . .			
Drawings for bas-reliefs of various subjects connected with British history wars, country pursuits, etc., and for statuary . .	7 (21-67) an! (114-119)			Drawings not signed or dated, but several of the events commemorated date from 1759 to 1762. Put on in pencil. Might be panels for a monument. These sculptures, etc., are used in the late design (by William Adam?) for Houses of P.
Design for a Corinthian capital, introducing the lion and unicorn, etc.	7 (69) . . .			The British order designed by James Adam.
WHITEHALL, Fife House. Ceilings		<i>Earl of Fife</i>		Pulled down. See text, Chapter 5 Façade illustrated in <i>Works</i> . Decorative alteration of an older house.
Great room	11 (196-198)		1766, 1767	
Niche (sketch)	8 (69) . . .			
WIMPOLE STREET, No. 2 Ceiling	12 (26) . . .	<i>Major Mayne (afterwards Lord Newhaven)</i>		Memo, Feb. 12th, 1775: "Decoration chimney-piece wanted." Ceiling, Vol. 12 (26), 28 by 18ft, uncoloured; oval pattern. Shardeloes style.
Chimney-piece (sketch) . . .	23 (242) . .			
Mirrors	20 (100-101)		1771	

SECTION III.—UNKNOWN

Designs for Buildings, etc., the Locality of which is unknown or uncertain

<i>Situation and Subject.</i>	<i>Volume.</i>	<i>Drawings and Name of Client.</i>	<i>Date.</i>	<i>Notes by Arthur T. Bolton, F.S.A., architect</i>
Ceiling (sketch)	Vol. 8 (124) ...	William Adam.		"Mr. W. Adam's ceiling." Rough pencil sketch. No scale. Cusped oval. Might be by W. A. himself.
Design for a house	" 43 (33-37)	James Alexander. 3 plans, 2 elevations, 2 sections	1775	195ft. "Elevation towards River." Wilham (Alex) crossed out and James written in. No special interest
Design for a tower	" 30 (105, 106)	Duke of Argyll. 1 plan, 1 elevation ..		Triangular and hexagonal. 35ft. over; 68ft. to top of turret. Very poor Gothic. 3 stages and turrets. Archway through at ground floor. The chimney-piece is quite early—Inigo Jones type, in fact
Chimney-piece	" 30 (107) ..			
Design for a house	" 30 (45) ...	Nicholas Ashton. 1 elevation		94 x 34ft. to top of cornice. A façade only. End breaks 30ft. wide, pedimented with sculpture panels and swags. A band at level of sill of first floor windows acts as impost to large arch in centre, 13ft. 6ins. wide, which forms centre feature. Small Doric porch of coupled cols., 10ft. order. 4 medallions over ground floor windows.
Term, or lamp pedestal	" 17 (58) ...	Sir John Astley.	1765	
Mirror and girandole	" 20 (159) ..	Mrs. Bamister	1777	Oval, with 7 candles. 4 vases shown on mantel-piece.
Dining-room	" 50 (57, 58)	Earl of Bective. 2 sections	1775	
Hall	" 50 (59) ...	1 plan, 4 sections ...		
Staircase	" 50 (60-63)	4 sections	1772	Interesting staircase scheme. In response to enquiry, descendants kindly inform me that nothing is known as to these plans, whether ever carried out or not
Ceilings	" 12 (96-103)	.....	1771-1775	
Hall				
Dining-room				
Drawing-room				
Saloon				
Staircase				
Friezes	" 53 (29) ...			
Hall				
Great room				
Saloon				
Lady's room				
Chimney-piece, dining-room	" 22 (292) ..	.....	1771	
(Probably for the Shakespeare Gallery in Pall Mall. G. Dance, R.A., architect.)		Alderman Boydell.		12 x 9ft. picture, large moulding and over-piece of 3 medallions for portraits of painters? grouped with arms of England, flags, etc. Alternative? One medall. has "Copley" over on oval tablet (255). A combination scheme for many small pictures on the end wall of a gallery (?)
Picture frames	" 20 (253- 255)	.....	1784	18ft. ext. centre octagon 7ft. arcade round with peristyle Doric order 6ft. 8ins. with 1ft. oin. entab. Roof mitred to octagonal turret, 3ft. 2ins. high. Inner octagon in 1 storey and lined with pigeon-holes. Brick, timber and stone columns? Probably for Shettleston, near Glasgow.
Design for an octagonal pigeon house	" 46 (32, 33) and 21 (120) ..	Robert Bogle. 2 plans, 1 elevation, 1 section Sketch plan and elevation		
Design for front of business premises	" 1 (252) ...	Messrs. Bramah. 1 elevation		19ft. frontage x 40ft. to top pediment. 2 window front. 3 floors + roof with dormers. Pencil sketch. Segment shop front with 2 side entrances 6 steps up. Over term. figures carry a name tablet. Probably wood and stucco. Probably for Piccadilly
Ceiling, tapestry room	" 14 (18) ...	Sir Anthony Bridgeman. Bl.	1775	
Hearth slab	" 17 (53) ...	Major Buckley		

INDEX OF ADAM DRAWINGS. SECTION III.—UNKNOWN.

53

Situation and Subject.	Volume.	Drawings and Name of Client.	Date.	Notes by Arthur T. Bolton, F.S.A., Curator
Design for an observatory..	Vol. 34 (96) ...	Isaac Buxton. 3 plans, 1 elevation..	1773	20ft. octagonal tower, 14ft. 6in. circle inside with staircase. 4 stages. Ground floor arched windows and rusticated. Entab. with fluted frieze. Adam order over of engaged columns at angles. Oval panels over windows. Third stage has open Ionic peristyle circular. Inner drum 9ft. 6ins. diam. is carried up and finished with dome and turret as fourth stage. 3 plans and elev. in ink outline on rough paper.
Monument	" 19 (40) ...	Mrs. Calderwood.	1774	Plain tablet, vase and 2 reversed torches.
Proposed additions and alterations	" 36 (99, 100)	John Fenton Cawthorne. 1 plan, 1 elevation ..	1790	Baronial elevation. " Another design of a house." Plan different and incomplete. V.A.M. (3328-30) E.I.D., south and west elevations and one alternative, all classic. A centre block with lead domed pavilions. Possibly lent to Richardson for <i>New Vit. Brit.</i> and not used.
Maison pour	" 46 (50-53)	M. Chambres. 2 plans, 2 elevations		58ft. ext. 3 floors. " Elevation vers la Rue." Ground floor arcaded, 5 bays. First floor architraves to windows; second plain. Hipped roof. " Elevation vers la basse cour." Ground floor shows 2 arches and centre half semicircle bay window with balustrade. Plain windows over. Thin back wing. 74ft. total depth. The end arch of the façade is a drive in. The bow window belongs to the "contour." <i>Salle</i> and <i>chambre-a-manger</i> face to the street. Kitchen, etc., are in back wing. 4 bed nursery, 2 cabinets and 1 dressing-room.
Bridge	" 50 (24) ...	Lord Clanbrassill. 1 elevation	1773	Segment arch 40ft. span, 10ft. rise. Wing wall ends with sphinxes. Lion-headed keystone.
Chimney-piece	" 23 (132) ..	Lord Conyngham.		
Ceiling	" 11 (231) ..	William Constable.	1766	
Entrance lodge and gates ..	" 51 (85) ...	Richard Coombes. 1 plan, 1 elevation ..		Plain and early. 80ft. 4ins. extent. 2 lodges, rustic piers, iron gates.
Chimney-pieces	" 23 (156, 157)	Mr. Crisp.	1783	
Design for a "cottage"....	" 46 (152-154)	Mr. Dalzell. 2 plans, 1 elevation..		80ft. ext. Plan Greek cross centre of 2 storeys, with advanced wings of one. Thatched rustic, with semicircular porch of tree trunks.
Design for a house	" 30 (119) ..	Mr. Darrell. 1 elevation		46ft. centre, 2 wings of 27ft. 11 windows in all centre has 5, of which 3 form a pedimented break; 23ft. 6ins. wide. Plain window openings. Adam friezes and panels with balconettes. The canopy to bridge is a light metal design rather like a bedstead. "Privy to be done in brick and covered with compo." Cornices for eating and breakfast room, sketches for full size details.
Design for a wood and iron bridge with canopy	" 30 (120) ..	" ..		
Sketch for a privy and cornices for rooms	" 21 (129) ..	" ..		
Design for a house in the country	" 34 (104-107)	Lord Delaval 2 plans, 4 elevations		
Ceilings	" 2 (148-151)	Rev. Mr. Dovey.	1774	
Dining-room	" 23 (53, 54)		1774	
Dressing-room	" 19 (153) ..	1 plan, 1 elevation ..	1775	10ft. diam., domed with 4 pairs A. O. cols. 9ft. high on 1ft. base; 1ft. 7in. entab. Dome with 4 steps = 5ft. 4in. Entab. broken for each col.
Mirror	" 20 (208) ..	Peter Drinkwater.	1779	Mirror and mantel. No scale.
SPRING GARDENS, (?)				
Alterations to an old house.	" 45 (70-74)	— Drummond. 3 plans, 2 elevations	1773	1st D. 48ft. 11ins. x 30ft. 3ins. deep. 3 storeys and half-basement on front. Outlines with pencil suggestions. Top windows formed into jneze. Large doorway arched with fan. Hall stairs and 3 r., 5 b. and 2 closets.
Design for a new house....	" 45 (75-77)	" " " "	1773	2nd D. 192ft. ext. Centre 68 x 48ft. Straight links, 25ft.; wings, 37 x 34ft. Centre has 4-col. recessed portico. Ionic, with ped. Drawings unfinished. Note.—There was a fire in April, 1773, at Robert Drummond's house, New Street, Spring Gardens. See also Vol. 46 (44).

5	1	1	1	1	1
Chimney-piece, drawing-rm. Vol. 23 (55, 56)		Mr. Duas	1774	Outline drawings. Not important	
Mirrors .. 20 (147) and 28 (148)					
Design for a town house 32 (54-58)		Lord Ducie.	1772	33ft. frontage, 68ft. 6ins. depth, 45ft. to top cornice. 3 floors plain stone front of 5 windows. End breaks 8ft. wide of slight projection, having niches on first floor, with windows above and below. 3 windows in centre. Top frieze is fluted, and paterae on advanced parts. Second floor windows nearly square. Ground floor bevelled. Guilloche band. Elegant effect aimed at. Plan shows side entrance hall and a large front room with apse. A court at back, 14ft. wide with apse. Large drawing-room and ornate on 1st floor, and 1 b. 2nd floor. 3 b. and ante over. Alcoves to beds	
Entrance lodge and gates .. 51 (58, 59)		Earl of Dumfries.	1784	60ft. ext. Square lodges, 11ft. 6ins. x 14ft. w. 1 gate in centre. Ink drawing shows metal-work. In 2nd design lodges less important. Heavy piers with rustic block cols.	
Sofa .. 17 (77)		Mr. President Duas	1770		
Vase .. 25 (103, 104)		Thomas Dundas	1764-5	Vase "for a Prize," Robt. Adam, Architect 2 designs. See text, Chapter I	
Monument to Lady Elphinstone .. 19 (34, 35)		Lord Elphinstone.	1762?	4ft. 2ins. x 6ft. 10ins. Twisted cols. as Syon Hall. Doric entabl., scroll top.	
Ornaments .. 12 (73, 70)		Mr. Fermor	177		
Decoration of the end of a room .. 50 (65)		Sir Charles Finch.		13ft. wide, 17ft. 6ins. to crown of barrel vault. End shows a niche with tabernacle for a statue. Period probably of Shelburne House and ..	
Designs of "lodge" .. 36 (42, 50)		Earl of Findlater	1781	Probably in suburbs. 1783 Castle ..	
Lodges on the ditto .. 36 (55-59) and 36 (66-67)			3 .. 2 ..	Not by Adam. A preliminary idea	
Celling .. 11 (260, 270)		Thomas Foley.	1764	25 x 20ft. 6ins. 2 colourings shown. Possibly Foley House, Portland Place, 4. Original sk., Vol. 8 (10)	
Design for an illumination .. 49 (66)		Sir Charles Frederick		12ft. across, 5 x 9ft. arched opening. Rather like a state bed with a decorative canopy	
Design for a house .. 30 (83, 84)		Andrew Fletcher.		1 plan, Gothic. James Adam? A small, 3 room villa, 2 floor	
Design for heads .. 46 (54)		Peter Gausson.	1778	62ft. 6ins. 3 floors and half-basement. Windows wide, 3 adv. under ped. 2 .. strings. Cornice and balustrade, supported on 2 doors with Ionic col. and ped. Outline drawing of Pavilion — Interesting, like Ranger's Lodge, in miniature. Apparently for corner of a garden or enclosure. 2 storeys high	
Design for a pavilion .. 19 (103-106)					
Designs for a monument to .. 19 (15-18) and 21 (200)		Earl of Glasgow.	1775	Pyramid. Altar with bust on die. 2 flanking figures, weeping, carry a long beam like panel on which is a vase. 12 x 15ft. 6ins. (17) pyramid, niche, fig and vase. (18) has estimate and dimensions; is an outline of last. The circular panel and arms. The figure and urn of marble. All the other parts of the .. or Portland .. pyramid to be done in Scotland .. figure arms and inscription in marble .. carvings .. designing and estimating 3 or 4 different .. Adolphus Dec. 12 1775	
Design for a house .. 45 (90-93)		Gordon		Outline only incomplete, very plain. 160ft. extent. Centre small, 50 x 38ft., but 3 storeys. 1 .. raised wines oblongs containing stables and kitchens	

INDEX OF ADAM DRAWINGS. SECTION III.—UNKNOWN

55

Situation and Subject	Volume.	Drawings and Name of Client	Date	Notes by Arthur T. Bolton, F.S.A., Curator.
Picture frame	Vol. 20 (111) . .	Marquess of Granby.	1772	
Mirror and grandole . . . . .	.. 20 (160 161)	Sir Thomas Halifax.	1777	Outline drawings.
Sedan chair . . . . .	.. 49 (38) . . .	Duke of Hamilton.		
General design . . . . .	.. 6 (121 122)	3 elevations	1778	Elaborate care marks this design, which was probably executed.
Full size details of metal work and other ornament.	24, 222 - 225) 52 (82 88 91) 5 (63).			
Design for a house . . . . .	.. 42 (39-41)	General Hamilton. 2 plans, 1 elevation..		8 ft. ext. Rusticated half-basement and ground floor grouped together, with floor over. Ends advanced (26 ft. wide), have large Venetians with radiating patterns under arches. Pediments over. Centre door and 2 windows, with long swag panel over. Plan looks like an old house with new court of offices at back, with archway entrance and 2 shops. Rather suggestive of Vanbrugh's house in Old Scotland Yard now pulled down.
Design for a house . . . . .	.. 42 (34 36)	Mr. Henderson. 2 plans, 1 elevation..	1777	75 ft. gns. ext. Evidently an alteration of an existing house, adding wings (?) and decorating with an order. Rough sketch in pencil over elevation in ink. Probably not executed.
Chimney-pieces . . . . .	.. 23 (82, 83)	Patrick Heron of Heron	1777	(83) Shaded drawing, ornamented pilasters and fluted frieze. (82) Outline, goats' heads, sea-horses centre tablet.
Dining-room				
Drawing-room				
Ceilings	11 (218- 220)	Christopher Herve	1760	
Chimney-piece . . . . .	.. 23 (84) . . .	Hon. Charles Hope-Weir	1777	
Design for a garden pavilion (probably at Stoke Green, Thames Ditto) . . . . .	.. 44 (103) . .	Sir George Howard, K.B. 1 plan, 1 elevation . .		Circular temple, 12 ft. 6 ins. diam. Height 12 ft. x 6 ft. 10 ins. for dome. Ionic order in antis formed in the sweep of the circle. Probably early design.
Design for a house . . . . .	.. 16 (27 31)	Lady Innes. 4 plans, 1 elevation..		157 ft. 4 ins. ext. Centre, 58 x 42 ft.; wings, 35 x 26 ft. Quad. links. Centre 2 storeys. Plan, lobby, 3 ft. and staircase; 3 b., 1 dress-room, and lobby and 2 powder c. Simple classic. Centre has lapped roof and wings, wide low pediments. See orig. pencil sk., Vol. 10 (130).
Mirrors	20 246 249)	John Kenrick.	1783	Fine glasses (248 and 249), marked £120 and £160 the pair. About 4 x 8 ft.
Freedom basket . . . . .	.. 25 (65) . . .	Admiral Viscount Keppel.		Small and elegant.
Mirrors	29 221 224	Earl of Kinnoull.	1769	
Entrance lodge and gates . . . . .	.. 51 93 . . .	1 elevation	1761	Interesting. Gateway, 9 ft. arch, 13 ft. 6 ins. to crown, piers 2 ft. 10 ins., with Ionic col. and return entab., open ped. Doorways in side walls. Lodges 2 storeys, raised as towers 12 ft. 6 ins. wide x 17 ft. 8 ins. top of cornice, 2 ft. 6 ins. balustrade. 60 ft. total extent.
Silver vase . . . . .	.. 25 (102) . .	Lieut-Gen Lascelles	1764	'Ja. Adam, Archt., 1764.' 8 1/2 ins. diam. x 16 ins. high, if f.s. No scale on drawing. Serpent twisted handles.
Design for a villa . . . . .	.. 35 (90-93)	Princess Lubomirski 4 plans, 2 elevations 3 sections		155 ft. ext. x 24 ft. depth.

<i>Subject and Subject</i>	<i>Index</i>	<i>Drawings and Name of Artist</i>	<i>Date</i>	<i>Notes by Arthur T. Bolton, F.S.A., Curator.</i>
Design for a farmhouse	10 31 35	Hon. Mrs. Lyon 1 plan, 1 elevation		Stable and cowhouse, each 15 x 30ft., grouped with 2 room 2 storey house, 40 x 21ft. bins with dairy and larder, each 10 x 8ft., as links. Eaves with cantilevers, hipped pantile roofs. Doorway 2 Doric cols., balustrade to links, rest plain.
Bookcase	Vol. 17 228	Mr. Mitchell	1778	
Mirror and girandole	20 7	Lady Betty Mackenzie	1765	Oval girandole with 2 candle-holders. Early.
Design for a castle tower church	37 63, 64 37 64 65 11 88 64	Rt. Hon. Stewart Mackenzie 1 plan, 1 elevation 1 " 1 " 2 " 4 " 1 section		158 x 176ft., based on a court 100ft. square. End pavilions, circular kitchen and library. Centre has 2 r. and half-circle ante. 3 b. and 2 dress. over. Simple design. Only outline drawings. 29 x 66ft. over all, with 1 extension, 27 x 20ft. Plain character and not remarkable.
Chimney-pieces Saloon Dining-room Drawing-room Nine bedrooms Three dressing-rooms	22 (149) 103		1766	
Probably at George Perrow, near Bedale, Yorkshure Ceiling Hall Music-room	11 (242) 255	Sir Ralph Milbank	1766	Hall 39 x 24ft. Early, plain. Music-room, 20 x 25ft., oct. centre with 8 ovals and swags. Not important. Probably re-modelling old house of Thorp, since much altered on changes of ownership.
Fire screen	17 (147) and 25 (210)	Lady Mills	1775	Oval screen frame with 2 seated figures and basket of flowers. Stand in rough pencil f.s. in Vol. 25 (216). She was living at 26, Holles Street, in 1792
Monument to Lady Milton	15 62-64 2 7	Viscount Milton		62) Fine figures, tinted sepia drawing, recumbent on open altar table. Husband half raised, looking at wife. Vase below. (63) Gothic very tracery alternate altar tomb no figures shown. 2 (7) Pencil sketch
Mirror Chimney-pieces	20 250 23 145	Mr. Nettleship	1784 1783	Full mirrors. Chimney-pieces. Parlour and one pair rooms, outline drawings. Not important.
ST. JAMES'S SQUARE, No. 14 Design for a town house Ink sketch Major Mayne's chimney piece and decorations and picture by Claude Major Mayne's ceiling Major Mayne's mirrors	30 (100-101) 25 247 8 12 9 13	Lord Newhaven. 4 plans, 1 elevation	1776	'Sir William Mayne' is written on the back. Has been identified as site of the London Library. 28ft. frontage, 240ft. depth, 55ft. bins high to top attic cornice. Good type of London plan. Pencil sketch elev. to good scale. Very characteristic. 2 Venetians in arches 2 floors high, 8ft. bins, wide with 6ft. 9in. piers between. A decorated deep band at sill level 2nd floor windows, between which recessed panel with vase to centre pier. Cornice and attic floor over. A feature of the plan is that on the right is an annexe about centre of the depth which seems to be an older house set back from the street line and joined up to the proposed new house. Sketches. Vol. 1 (274-5).
Mirrors	20 (20, 30)	John Luke Niccol	1766	Early character.
Chimney-pieces Dining-room Drawing-room Dressing-room	23 70 72	John Nutt	1775	Late type. Not important.
Design for a house	44 38 35	Mr. Palmer 3 plans, 3 elevation		1731 ext. Centre, 70ft., straight links 25ft. wings 27ft. Centre has 2 storeys and half, basement. Adam order in attic full height, flanked by Venetians. Wings have adv. features with small pediments over Venetians. Probably of an early date. Back, quite plain, shows full basement as on slope, and centre has here 2 large 3-storey apsidal bays. Plan is ordinary, but stables are combined in the house.
Monument	19 (42-43)	Viscount Palmerston		1 x 4ft., highly decorated wall tablet.

INDEX OF ADAM DRAWINGS. SECTION III.—UNKNOWN

57

Situation and Subject.	Volume.	Drawings and Name of Client	Date.	Notes by Arthur T. Bolton, F.S.A., Curator.
Design for a villa	Vol. 45 (78-80)	<i>Captain Pitts.</i> 4 plans, 2 elevations	1783	193ft. ext. Centre 50 x 33ft. Straight links, arcades in 3 bays of coupled Doric pilasters, 48ft. End pavilions 23ft., have arches. Centre block has 3 storeys. A recessed centre arch with fan head and fluted impost band is the chief feature, flanked by 2 flat vertical breaks with sphinxes on the blocking course. Doric porch on the ground floor. Back front is simple, 2 Venetians on ground floor as main features. Link arcades with pilasters omitted. Plan 2 r. in centre, pav. brew house and "study or book-room." 8 b., attics included.
Designs for stables	" 44 (107, 108)	<i>General Plasgow.</i> 2 plans, 2 elevations	1779	Rather a theatrical façade for 3 coachhouses. Ionic arcade and plaster attic with clock face, circular turret on top. Groups of arms, sphinxes, etc. <i>Bridge</i> .—3 segment arches, 12ft., 17ft., 6ft. Slight entab., plain piers, semicircle projection, the 2 centre carried up and domed. Outline drawing only and incomplete.
Designs for a bridge	" 51 (29) ...	1 elevation	1782	
Design for a house	" 42 (106, 107)	<i>Mr. Powell.</i> 1 plan, 1 elevation		49ft. 6ins. x 41ft. Only a bedroom plan. 5 b. and dress. Ordinary. Elev. shows 3 floors and half-basement. Brick house with small Doric porch.
Design for a pavilion	" 42 (108) ..	1 .. 1 ..	1779	All quite plain. 2 advanced wings with Venetian and ped., 28ft. by height of one storey. <i>Pavilion</i> or garden seat, Adam order coupled pilasters and 2 cols. in antis. Balustrade over.
Entrance hall	" 50 (64) ...	<i>Uvedale Price.</i> 1 plan, 4 sections		26 x 20 x 16ft. high. Interior, 7 doors, 2 windows, 2 niches, large panels, fireplace. No orders.
Ceiling, hall	" 12 (95) ...			
Design for a house	" 46 (102-105)	<i>Mr. Ross.</i> 4 plans, 2 elevations, 1 section		Miniature plans of small 3-storey house of plain type with carriage porch. Doric with ped. Plan, central stairs, hall, 5 rooms and back staircase. No scale.
Harpsichord	" 25 (7-11) ..	<i>Empress of Russia</i>	1774	See Adam's Works.
Pianoforte	" 25 (12, 13)		1774	
(Possibly Chertsey.) Design for a house	" 37 (99-102)	<i>Colonel St. Paul.</i> 2 plans, 2 elevations	1779	Castle style. Offices, octagons. Link corridors to centre square with turrets at angles. Oval stairs in centre. Quite incomplete.
Design for a pavilion	" 30 (108) ..	<i>David Scott.</i> 1 plan, 1 elevation		18ft. over. Greek cross plan. 2 storeys, upper one circular.
Design for a house	" 30 (95-99)	<i>Captain Simpson.</i> 3 plans, 2 elevations		77 x 35ft. over all. Hall and 1 rooms. 2 storeys and half-basement. Penstye of A. O. one side, and other rather a confused design, using, arches 2 floors with centre 1-storey recessed Doric (14ft. 6ins.) portico
A monument	" 19 (53-56)	<i>Sir Richard Skinner</i>		Complicated wall tablet design profuse enrichment.
Additions to a cottage	" 46 (177-181)	<i>Samuel Smith and Mr Smith</i> 2 plans, 2 elevations, 1 section	1780	1780, rustic scheme, Dec.-April, 1781, new Adam front block, 54 x 45ft., to be built 20ft. in front of older brick house, 38 x 24ft. Contains hall stairs, 2 r., s.h. and b.p. Design of new block façade is characteristic. Height, 31ft. 3ins. to top cornice. 2 floors. Ground floor arches in 3 bays. Above 2 windows with centre pilaster Venetian without arch. Hipped roof.
House for Mr. Smith	" 42 (102-51)	2 plans, 2 elevations	1781	
(Probably Methven Castle, Perth.) Garden alcove and seat	" 19 (121) ..	<i>Mr. Baron Smyth.</i> 1 plan, 1 elevation		23ft. ext. Regular Doric. Early design? 13ft. 6in fluted col., 1ft. 9in. entab. 2 cols. in antis. with ped. <i>Garden seat</i> .—13ft. across, Doric in antis. with ped., 10ft. 9ins. top entab., 8ft. 6in. col. Early date.
Design for a tower	" 37 (113-116)	<i>Earl of Stamford.</i> 3 plans, 1 elevation		Possibly an early design, very much traceried. Plan square with 4 circular turrets octagonal above first stage; second has 4 large tracery windows; third (top) stage is a tracery loggia. The base of the tower is a 4-stall stable.
A mirror and console table (pencil sketch)	" 3 (64) ...	<i>Lord Robert Spencer.</i>		
(Probably Pope's Villa at Twickenham.) Designs for a "temple"	" 19 (127-139)	<i>Sir William Stanhope</i> 5 plans, 4 elevations, 5 sections	1764	Elaborate schemes. (135-136) 2-storey pav. on circle plan, 31ft. 6ins. diam.; centre room 15ft. 6ins. with recesses, 5ft. 6ins. round. Scale if correct is too small. 1ft. 6in. cols., 3ft. 3ins. apart. Elev. (130) shows total height to top dome, 43ft. Probably insufficient for diam. Pope's garden was 5 acres; it was altered 1760.
Ceilings for a "temple"	" 11 (106-109)		1764	

Situation and Subject	Vol.	Page	Drawn by and Name of Client	Date	Notes by Arthur T. Bolton, F.S.A., Curator
Fire screen (pencil sketch)	Vol. 3	73	Irish Elizabeth Stanley		Note.—2ft. 10ins. high wood frame. Slight sketch.
Chimney-piece	22	272	Mr. Stanley		Very plain Ionic.
Design for a house	44	70-74	Mr. Stevenson	1773	60 x 47ft. Plans and elev. do not agree very well. 3 storys, roof hipped up to centre stack. Break with pediment on each face. 3 windows with apses on return fronts finished with balustrades at level of second floor. Plan shows hall stairs, 2 r. Drawing room is on first floor with 3 apses. Second, 1783, Castle style; circle entrance hall and 2 r.; incomplete. Third, 1790, cross plan; square hall, 2 oval rooms and 1 oct.; staircase in centre. Extreme size 65 x 52ft. Castle style.
" " house (elevation towards river)	33	73-74	" " " "	1794	
Chimney-pieces	23	1, 2	Mrs. Stewart		One and a duplicate. Frieze delicate ornament. No date.
Design for a covered bridge	51	(39)	Mr. Sterling		Palladian. Two 12ft. arches, 8ft. Doric col., 1ft. 3in. entab., 2ft. balus. Unless scale is wrong, design too small.
Probably Portland Place (No. 37 occupied 1779)			Lord Stormont (David Murray) Second Lord of Marshall.		Note on (191): "Ordered 9th Dec., 1778, to be finished in burnished gold." State bedchamber 1ft. x 8ft. 6ins., plain frame 2 Cupids and vase with strings of husks as headpiece. Ante room and library have wide border with patterns over the glass. <i>Tour of Western Highlands</i> , 1781, says: "Scone. Lord Stormont, present possessor, has lately fitted up several apartments and added new sets of rooms in 3 storeys. The gallery, 158 x 21ft." Scone rebuilt, 1818. Castle style.
Mirrors	20	(185)		1778	
Ante-room		102			
Library					
First and second drawing rooms					
Bedroom					
Ceiling	11	251	George and Thomas Todd	1768, 1770	Large room, 1768, 29 x 20ft., with semi-low on long side. Ink note of colour scheme. Drawing-room, 1770, oblong with 2 end apses. No scale. Ceiling coloured in part.
Dining-room		251			
Drawing-room					
Chimney-pieces	12	(212)		1769, 1770	Chimney-pieces 1769, early, long consoles. Some confusion between George and Thomas on different drawings.
Dining-room		241			
Drawing-room					
Chimney-pieces	23	78, 79	Rev. Dr. Dalzell	1771	Outlines. Unimportant.
(Probably Halsewell Park, Bridgewater Somerset.)			Sir Charles T. Tate, Bart.		"Section of one end of the Temple for Sir C. T." 12ft. 6ins. across x 18ft. to crown of barrel vault. A. O. col. to niche with figure. Panels decorated Shards style. Gilpin, <i>Observations</i> , 1798, says: "Grounds of Sir Charles Tate near Bridgewater, with too numerous buildings."
Design for a "temple"	19	144	" " " "	1777	
Asiatic vase	28	195	Lord Viscountess	1778	"Earl of Lisburn. Prize Cup." Won by Lord Bay Mare, July, 1778.
Design for stables	45	49-51	Mr. T. T. T.		Stables. 60ft. ext. Simple. Incomplete. Early design. Bath 25ft. ext. Plunge bath and 2 dress. 1st bathroom 18 x 16ft. with apse. Dress-room, 5 x 9ft. 6ins. Elev. Pediment to centre break. Door with consoles and fluted figures in ped. 2 candelabra flanking the steps. Very probably early design.
Design for a cold bath house	45	42-43	" " " "		
Ceilings, drawing-rooms	14	6, 8	Mr. W. W. W.	1775	31ft. 4ins. x 18ft. 6ins. 2 designs, Feb. and June, 1775, latter reduced decoration. "Glass frame between the doors." Pretty, late style, 1776.
Frieze		25			
Mirrors	20	185		1776	
Chandelier, dining-room	6	15			
Design for a house and offices	43	84-85	James W. W.	1778	28 x 40ft. Office court 92 x 80ft. with colonnade next house. 4 r., 5 b., 2 dress. No. (87) has note: "Copy of Mr. Carr's Plan." (88) is a much improved version.
Design for a house	43	50-53	James W. W.	1775	"Elevation towards the Great Road, Baldock."
Design for addition to an old house	41	54-59	" " " "		No special interest.
Design for a house	46	61-63	Mr. W. W. W.	1775	Casino type of villa. Circle and oval rooms. Dome and two-storey peristyle on arched ground floor.

INDEX OF ADAM DRAWINGS. SECTION III.—UNKNOWN.

59

Situation and Subject	Volume	Drawings and Name of Client.	Date.	Notes by Arthur T. Bolton, F.S.A., Curator.
Design for a monument to..	Vol. 19 (57, 58)	Robert Wood.	1775	R. W. died 1771, age 54; buried in the new cemetery at Putney near the Upper Road to Richmond. Tomb described as a sarcophagus, which hardly applies to this design, which is of the pedestal or altar type. Horace Walpole wrote the inscription. See his <i>Letters</i> . R. W.'s house at point between roads Wandsworth and Wimbledon coming from Putney. Gibbon born there. The Fishery, Putney.
Mirror .....	.. 20 (251, 252)	Mr. Wood.	1783	Drawing and original sketch, which has on margin. Glass £16 0 0 Joiner 2 10 0 Carver 6 6 0 Medallions .. 1 11 6 Painting 1 1 0 £27 8 6
Ceiling .....	.. 12 (153) ..	Mr. Woodcock.	1774	26 x 20ft., with half-oct. bay on long side; oval feature in centre. Coloured green. Sketch, Vol. 54 (202).
Design for a house .....	.. 42 (109-112)	John Young. 3 plans, 1 elevation.		Early design? No names on the plan. 145ft. ext. The wings are 46 x 22ft., spaced 53ft. apart. Quadrant links. Plan of centre is Greek cross, 35 x 69ft. over. 3 large rooms with apses connected by square lobby, 7ft. 6ins. Narrow double apsidal hall approach from entrance. Oval stairs at one side. The wings have brew-house and kitchens in basement. Elevation very plain. 3 storeys and half-basement in centre. 5 windows, 3 grouped under ped. Doric porch, semicircle with balustrade. Wings 2 storeys, similar grouping of 5 windows. Plain horizontal strings.

ADDENDA.

PARK STREET. (now Queen Anne's Gate) ..	.. 21 (211) ..	— Townley. Sketch plan		See article by A. T. B., C. L., Dec. 4, 1915.
EMANUEL HOSPITAL (James Street, now Buckingham Gate).	.. 38 (65-68)	Plans and elevations	1778	"Elevation towards the court of a chapel for the Emanuel Hospital." Proposed chapel has oblong interior, 56 x 41ft. 6ins. of the type of the chapel for the Adelphi. Not built. See <i>Endowed Schools</i> , by H. P. Maskell, 1904. Old (1732) chapel was 27 x 16ft. Buildings demolished and site sold, 1894.
ORDNANCE OFFICE (Possibly for the Tower?)	.. 38 (69-73)	Plan, elevation Section		140 x 36ft. on plan. Brick arches, timber floor and roof. Elev. 2 storeys, hipped roof, arched centre feature, narrow end bay, batter to base, corbel cornice. Probably not built.
BANK OF SCOTLAND (Edinburgh?)	.. 38 (74-75)	Plan, elevation		Plan incomplete. Hall with apse leading to Rotunda. Elev. 3 storeys, ground floor rusticated. Central feature 2 storey Ionic. 6 columns
KING'S ROADS IN HIGHLANDS (Scotland).	.. 38 (76) ..	2 plans, 1 elevation		2 storey centre, with hipped roof, 30ft. wide, links, 20ft. to wings, roof, each, one of which is stable. Plain stone. Certain inns were built on the new Government roads after 1745 rising.

A Reference Note of Designs for Decorative Accessories, Included in the Topographical Index of Drawings in the Soane Collection.

Harpisicord (Empress of Russia).	Vol. 25 (7-8) ..	3 plans, 2 elevations. Coloured, 1771; Sketch perspective	Silver Plate (Curzon, Vol. 25 (76-93), Butte, Wynn).	102-137, 174-207).
Pianoforte (Empress of Russia).	.. 25 (28, 30)	2 elevations and plan. Plan. (12-13) 2 designs, coloured 1771.	Door Furniture; also Keys and Shutter Catches.	.. 18 (39-42) and .. 25 (39-64, 66-68).
Design for a Clock Case (for Messrs. Adam)	.. 25 (31-35)	(original sketches, ink and pencil).	Door Knockers .....	.. 25 (71-73) (original sketch, 247 at end).
Watch Cases .....	.. 25 (220-341)		Door Painted Panels ..	.. 18 (111, 161)
Watch Case Stands .....	.. 25 (37)		Portable lamp, f.s. ...	.. 25 (202)
Watch Chain (for Lady Shelbourne).	.. 25 (65)....	Plan and 2 elevations	Steel and Iron Grates ..	.. 17 (100-132)
Freedom Box (designed for Adm. Keppell).	.. 25 (97-101)		Ironwork Railing.....	.. 25 (234)
Candlesticks and Vase Candelabra.	.. 25 (43)		Fountains .....	.. 25 (218-246)
Lustre (Lady Derby's Dressing-room, 1775).	.. 25 (107-109)		Two Chinoiserie Mirrors.	.. 20 73 741
Desert Dish (Rt. Hon. T. Thynne, 1773).	.. 25 (127)		Sculpture and Oval Medallions.	.. 18 (67-80)
Candlestick (for Messrs. Adam).	.. 25 (204)		Monuments.....	.. 19 (1-84) and .. 21 (151-200)
Glass? Quart and Pint decanter for wine.			Sketches for Friezes ..	.. 18 (49-50)
			Furniture (Commode) ..	.. 18 (58 & 63)
			Mirrors .....	.. 20
			Carpets .....	.. 17 (164-183)
				.. 18 (56-57)

SUMMARY LIST OF NAMES IN THE CROSS INDEX OF
ADAM CLIENTS

SHOWING WHERE EACH APPEARS IN THE "COUNTRY," "LONDON," AND "UNKNOWN"
SECTIONS OF THE TOPOGRAPHICAL INDEX OF ADAM DRAWINGS WITH, AS WELL, THE
PAGE NUMBER IN THE CROSS INDEX.

H.M. THE KING, see pages Topographical Index, Country Section 26, Cross Index 77

THEIR MAJESTIES THE KING AND QUEEN, see pages Topographical Index, London Section 35, Cross Index 79.

H.R.H. THE PRINCE OF WALES, see pages, Topographical Index; London Section 43, Cross Index 90.

Name of Client.	Section of Topographical Index.	Page.	Cross Index Page.	Name of Client.	Section of Topographical Index.	Page.	Cross Index Page.
ACLAND, Sir Thomas	Country	19	60	CATHCART, Lord	Country	27	65
ADAM, Robert and James	London	39	60	CAWTHORNE, John Fenton	Unknown	53	65
ADAM, John	Country	4, 12	60	CHAMBRES, M.	Unknown	53	65
ADAM, Mr.	London	37, 41,	60	CHAMBER, Antony	Country	13	65
		45, 46,		CHANDOS, Duke of	London	36	65
		47		CHILD, Robert	Country	25, 30	66
ADAM, William	Unknown	52	60	CLANBRASSILLIS, Earl of	London	35	66
AISLABIE, William	Country	17	60		Unknown	51	66
	London	37	60		Unknown	53	66
ALEXANDER James	Unknown	52	60	CLERK, General Robert	London	37	66
ALSTON-YOUNGEST, John	Country	14	60	CLIFFORD, Lord	Country	30	66
AMYAND, Sir Claudius	Country	42	60	COBBETT, Wm.	London	42, 46	66
ANCASTER, Duke of	Country	26	61	COLEBROKE (Bart.), Sir George	London	34	66
	London	35	61	CONINGHAM, Lord	Unknown	53	66
ANDRE, Major	London	51	61	CONYERS, John	Country	7	66
ARGYLL Duke of	Unknown	52	61	CONSTABLE, Wm.	Unknown	53	66
ASHBURNHAM Earl of	London	36	61	COOMBS, Richard	Unknown	53	66
ASHTON, Nicholas	Unknown	52	61	COOPER, Daniel	London	46	66
ASTLEY (Bart.), Sir John	Unknown	52	61	CORNWALL (Bart.), Sir George	Country	23	66
ATHOLL, Duke of	Country	10	61	CORNWALL, Mrs.	London	45	66
				Coventry, Earl of	Country	7	67
					London	44	67
BAILLIE, Hon. George	Country	22	61	CRAWFURD, Gibbs	Country	27	67
BANNISTER, Mrs.	Unknown	52	61	Crawley, John	Country	20	67
BARNER, Mr.	London	39	61	CRISP, Mr.	Unknown	53	67
BARNETT, Charles	Country	29	62	CROSBIE, Andrew	Country	12	67
BARON, Lord Chief (Eyre)	London	37	62	CUMBERLAND, H.R.H. The Duke of	London	43	67
BARKYMORE, Lord and Earl of	London	44, 48	62	CUNLIFFE (Bart.), Sir Ellis	Country	31	67
BATH, Marquess of	Country	21	62				
BATHURST, Earl	London	43, 44	62	DAKIN, Mr.	London	46	67
BAVLVY (Bart.), Sir Nicholas	London	35	62	DALRYMPLE (Bart.), Sir John	Country	25	67
BEAUCLEER, Hon. Topham	Country	35	62	(Hamilton),	London	51	67
BEAUFORT, Duke of	London	37	62	DALRYMPLE, Captain Hugh	Country	14	67
BECKFORD, William	Country	13, 31	62	DALZELL, Mr.	Unknown	53	67
BECHTIE, Earl of	Unknown	52	62	DARRELL, Mr.	Unknown	53	68
BENCHERS (Lincoln's Inn), The Hon.	London	41	62	DAVIDSON, Duncan	Country	7, 20	67
Society of				DELAWARE, Earl	London	34	68
BIRT, Peter	Country	30	62	DELAVAL, Sir John Hussey (Lord	Country	7	68
BLAND, General	Country	18	63	Devalal),	London	36, 39	68
BOGLE, Robert	Unknown	52	63		Unknown	53	68
BOLTON, Duke of	Country	15	63	DERBY, Earl of	Country	20, 24	68
	London	48, 49	63		London	38	68
BOSCAWEN, Admiral Hon. E.	Country	17	63	DERING (Bart.), Sir Edward	Country	30	68
BOSWALL, Alexander	Country	3	63		London	42	68
BOTT, Esq.	Country	6	63	DESPENSER, Lord Le	Country	17	68
BOYDELL, Alderman	Unknown	52	63		London	39	68
BRAMAH, Messrs.	Unknown	52	63	DEVALL, Mr. John	London	42, 46	68
BRIDGEMAN (Bart.), Sir Anthony	Unknown	52	63	Digby, Lord	Country	28	68
BROWN, Thomas	Country	1	63	DON (Bart.), Sir Alexander	Country	24	68
BUCCLEUGH, Duke of	Country	9	64	DOUGLASS, Wm.	Country	24	68
BUCHANAN, John	Country	20	64	DOUGLAS, Lord	Country	4	68
BUCKLEY, Major	Unknown	52	64	DOVEY, Rev. Mr.	Unknown	53	68
BULL, David	Country	6	64	DRAKE, Wm.	Country	28	69
BURGOYNE, General	London	40	64	DRINKWATER, Peter	Unknown	53	69
BUTE, Earl of	Country	13, 21	64	DRUMMOND (M.P.), Henry	London	37	69
	London	34	64	DRUMMOND, James	Country	9	69
BUXTON, Isaac	Unknown	53	64	DRUMMOND, Messrs.	London	36	69
BYRNE, Mr. O'.	London	43	64	DRUMMOND	Unknown	53	69
				DUANE, Mathew	Unknown	54	69
CALCRAFT, John	Country	18	64	Ducie, Lord	Unknown	54	69
CALDERWOOD (OF POLTON), Mrs.	Unknown	53	64	DUMFRIES, Earl of	Unknown	54	69
CALDERWOOD, Mrs. Durham	Country	26	65	DUNCAN, Mr.	Country	26	69
CAMPBELL, Lord Frederick	Country	2, 7, 26, 27	65	DUNDAS (Bart.), Sir Laurence	Country	23	69
CAMPBELL, Sir James	Country	2	65		London	34	69
CAMPBELL, Colonel	Country	4	65	DUNDAS, Mr. President	Unknown	54	69
CAMPBELL, Hay	Country	12	65	DUNDAS, Thomas	Country	23	69
CANNISON, James	Country	18	65		Unknown	54	69
CASSILLIS, Earl of	Country	8	65	DUNLOP, John	Country	27	70

THE ARCHITECTURE OF ROBERT AND JAMES ADAM.

Name of Client.	Section of Topographical Index.	Page.	Gross Index Page.	Name of Client.	Section of Topographical Index.	Page.	Gross Index Page.
EGLETON, Earl of	London	44	70	JAMES (Bart.), Sir Wm. ..	London	37	76
ELIBANK, Lord	Unknown	54	70	JOHNES, Thomas	Country	29	77
ELLIOT (Bart.), Sir Wm. ..	Country	29	70	JOHNSON (Bishop), James ..	Country	31	77
ELLIOT (Bart.), Sir Gilbert ..	Country	22	70	JOHNSON, Alexander	Country	6	77
EXETER, Earl of	Country	5	70	JOHNSTON, Sir James	Country	30	77
EYRE, Lord Chief Baron	Country	27	70	JOHNSTONE, John	Country	2, 9	77
	London	37	70	JONES, John	Country	6	77
FARNABY (Bart.), Sir Charles ..	Country	20	70	KEATE, George	London	36	77
FERGUSON, Dr. Adam	Country	12	70	KENNEDY, Thomas	Country	9	77
FERMOR, Mr.	Unknown	54	70	KENRICK, John	Unknown	55	77
FIFE, Earl of	London	51	71	KEPPEL, Admiral Viscount ..	Unknown	55	77
FINDLATER, Earl of	Country	8, 13	71	KERR, James	Country	31	77
	Unknown	54	71	KERRY, Earl of	London	45, 48	77
FINCH, Sir Charles	Unknown	54	71	KING, H.M. THE	Country	26	77
FINCH-HATTON, George	Country	10	71	KINNAIRD, Lord	Country	9	78
FITZHERBERT, Mrs.	Country	5	71	KINNOULL, Earl of	Unknown	55	78
FITZROY, General	Country	29	71	KNATCHBULL (Bart.), Sir Wyndham	Country	17	78
FLETCHER, Andrew	Unknown	54	71				
FOLEY, Lord	London	45	71	LASCELLES, Lieutenant-General ..	Unknown	55	78
FOLEY, Thomas	Unknown	54	71	LASCELLES (M.P.), Edwin ..	Country	16	78
FORDYCE, John	Country	3, 11	71	LAUDERDALE, Earl of	Country	10, 30	78
FREDERICK, Sir Charles	Unknown	54	72	LEGH, Mr.	Country	4	78
FULLARTON (M.P.), Colonel Wm. ..	Country	14	72	LISBURN, Earl of	Country	22	78
				LOCKE, Wm.	London	48	78
GARRICK, David	Country	16	72	LOFTUS, Right Hon. Charles ..	Country	21	78
	London	33, 37	72	LOUGHBOROUGH, Lord (see Wedder-	Country	27	78
GAUSSEN, Peter	Unknown	54	72	burn).			
GIFFARD, Thomas	Country	6	72	LOWTHER, Sir James	Country	21, 31	78
GILLIES, Thomas	Country	3	72	LUBOMIRSKY, Princess	Unknown	55	79
GLASGOW, Earl of	Unknown	54	72	LYON, Hon. M ^s	Unknown	55	79
GORDON, Lord Wm.	London	45	72	LYTE, Mr.	London	36	79
GORDON, Mr. Baron	Country	7	72				
GOSLON, John	Country	1	72	MACDONALD, Mr.	Unknown	56	79
GORING	Unknown	54	72	MACDOWALL, Wm.	Country	6	79
GRANBY, Marquess of	Unknown	55	72	MACDOWALL, Dayhott	Country	30	79
GRANT, Hon. Baron	London	50	72	MACFARLANE, Lady Betty ..	Unknown	56	79
GRANT (Bart.), Sir Ludovic ..	Country	23	73	MACKENZIE, Right Hon. Stewart ..	Unknown	56	79
GRANT Wm.	Country	7	73	MACKENZIE, Alexander	Country	28	79
GRANTHAM, Wm.	London	42	73	MACPHERSON, James	Country	3, 26, 30	79
GRAY, Wm.	London	46	73	MAIRE, John	Country	14	81
GRIFFIN, Sir John Griffin	Country	2	73	MAJESTIES, THEIR	London	35	79
	London	50	73	MAJORIBANKS, Alexander	Country	3	80
GROSVENOR, Rt. Hon. Lord	Country	10	73	MANCHESTER, Duke of	Country	20	79
				MANSFIELD, Earl of	Country	18	80
HALDANE, Robert	Country	1	73	MARCH AND RUGLEN, Earl of ..	London	45	80
HALIFAX, Sir Thomas	Unknown	55	73	MAYNE, Major	London	51	81
HALL, John	London	47	73	McCULLOCK, John	Country	3	80
HAMILTON, Luke of	Unknown	55	73	MELCOMBE, Lord	London	39	80
HAMILTON, Rt. Hon. Wm. Gerald ..	Country	5	73	METHUEN, Paul	Country	7	80
HAMILTON, Hon. Charles	Country	7	74	MILBANKE (Bart.), Sir Ralph ..	Unknown	56	80
HAMILTON, General	Unknown	55	74	MILLS, Andrew	London	43	80
HAMILTON, Mr.	London	49, 50	74	MILLS, Lady	Unknown	56	81
HANNAY (Bart.) S ^r Samuel	Country	20, 26	74	MILTON, Viscount	Unknown	56	81
HARBORD (Bart.), Sir Harbord ..	Country	15	74	MONTAGU, Duke of	Country	26	81
HARBOROUGH, Earl of	Country	29	74	MONTAGU, Mrs.	London	41	81
HARCOURT, Earl of	Country	24	74	MONTGOMERIE, Colonel the Hon. A.	London	45	81
HARLEY (M.P.), Alderman Hon. Thomas.	London	34	74	MONTROSE, Duke of	Country	5	81
HARINGTON, Earl of	London	49	74	MOREHEAD, Wm.	Country	17	81
HENDERSON, Mr.	Unknown	55	74	MOUNTSTUART, Viscount	Country	6	81
HINLEY, Lord Chancellor	Country	15	74	MURHEAD AND LUNMORE	Country	14	81
HERON OF HERON, Patrick	Unknown	55	74	MURE, Hutchinson	Country	15	81
HERRIORD, Earl of	London	39	75	MURE, Mr. Baron	Country	5	81
HERRVY General the Hon. Wm. ..	Country	18	75	MURRAY, Lord John	Country	3	81
HESSEY, Christopher	Unknown	55	75	MURRAY of Broughton, James ..	Country	1	82
HESSE, George	London	31	75	MURRAY, John	Country	26	82
HESSE, Mr.	London	42	75				
HOBART, Hon. George	London	49	75	NETTLESHIP, Mr.	Unknown	56	82
HOBGRAFT, John	London	42	75	NEWHAVEN, Lord	Unknown	56	82
HOGG, Thomas	Country	24	75	NICCOL, John Luke	Unknown	56	82
HOLLAND, Lord	Country	20	75	NICHOLS, Thos.	London	42	82
	London	45	75	NISBET, Mr.	Country	2	82
HOME, Countess of	London	48	75	NORTHAMPTON, Marquess of ..	Country	6	82
HOPE-WEIR, Hon. Charles	Unknown	55	75	NORTHUMBERLAND, Duke of ..	Country	1, 4, 28	82
HOPETOUN, Earl of	London	35, 40	75	NORTON (Bart.), Sir Fletcher ..	Country	31	82
HOWARD (K.B.), Sir George	Unknown	55	76	NUTT, John	Unknown	56	82
HEDSON, Solomon	London	47	76				
HUME, Joseph	Country	21	76	O'BYRNE, Mr.	London	43	64
HUME, David	Country	11	76	OLIVER, Richard	Country	21	83
HUME (Bart.) Sir Abraham	Country	31	76	ORD, Lord Chief Baron	London	42	83
	London	40	76	OSWALD, Richard	Country	2, 6	83
HUNTER, Thomas	Country	15	76	OXFORD, Earl of	Country	4	83
HYNDFORD, Earl of	Country	22	76				
				PALMER, Mr.	Unknown	56	83
INGLIS, Sir Patrick	Country	29	76	PALMERSTON, Viscount	Unknown	56	83
INNES, Lady	Unknown	55	76	PANMURE, Earl of	Country	26	83
IRWIN, Viscount	Country	30	76				

SUMMARY LIST OF NAMES IN THE CROSS INDEX.

Name of Client.	Section of Topographical Index.	Page.	Cross Index Page.
PARKER, John	Country	22, 27	83
PARRY, Richard	London	49	83
PAUL, see St. Paul.	Country	21	83
PITTS, Captain	Unknown	57	84
PITT, Mrs. Anne	London	41	84
PLAISTOW, General	Unknown	57	84
POPHAM, Edward	Country	21	84
PORTLAND, Duke of	London	42	84
PORTMORE, Earl of	Country	31	84
POWELL, Mr.	Unknown	57	84
PRICE, Uvedale	Unknown	57	84
PULTENEY (Bart.), Sir Wm.	Country	3, 28	84
QUEENSBERRY, Duke of	Country	10	84
RADCLIFFE, John	Country	18	84
RAMEY (or RAMSAY), John	Country	27	84
RAMSAY, Mr.	Country	20	85
RAMSAY, Allan	Country	12	85
RAMSAY, George	Country	3	85
RAMSDEN (Bart.), Sir John	Country	5	85
REMNAUT, Samuel	London	42	85
RICH (Bart.), Sir Robert	London	37	85
RIGBY, Right Hon. Richard	Country	22	85
RICHMOND, Duke of	Country	15	85
ROBINSON, M.P., John	Country	17, 18	85
ROGERS, Charles	London	41	86
ROSE, Rev.	Country	3	86
ROSE, Joseph	London	42, 47	86
ROSEBURY, Earl of	Country	3	86
ROSS, George	Country	7	86
ROSS, Mr.	Unknown	57	86
ROUETT, Wm.	Country	4	86
ROWLEY, Rt. Hon. Hercules Langford	Country	10, 29	86
Roxburghe, Duke of	Country	13	86
	London	30	86
RUSSIA, Empress of	Unknown	57	86
ST. PAUL, Colonel	Unknown	57	83
SALTONSTALL, Wm.	Country	7	86
SARGENT, John	London	37	86
SCARSDALE, Lord	Country	18	87
	London	42	87
SCOTT, Major-General John	Country	12	87
SCOTT, M.P., David	Unknown	57	87
SHELBURNE, Earl of	Country	4	87
	London	34, 35, 45	87
SIMPSON, Captain	Unknown	57	87
SKINNER, Sir Richard	Unknown	57	87
SKINNER, General	Country	13	87
SMITH, Samuel, and Mr. SMITH	Unknown	57	87
SPENCER, Lord Robert	Unknown	57	87
SPEIRS, Alexander	Country	20	87
SPROUL, Mr.	Country	21	87
ST. JOHN, Mrs.	Country	30	88
STAINFORTH, George	London	34	88
STAMFORD, Earl of	Unknown	57	88
STANHOPE (K.B.), Sir Wm.	Unknown	57	88
STANLEY, Lord	London	38	88
STANLEY, Lady Elizabeth	Unknown	58	88

Name of Client.	Section of Topographical Index.	Page.	Cross Index Page.
STANLEY, Mr.	Unknown	58	88
STEVENSON, Mrs.	London	40	88
STEVENSON, Esq.	Unknown	58	88
STEWART, Hon. Keith	Country	15	88
STEWART, John	Country	23	88
STEWART, Mrs.	Unknown	58	88
STIRLING, Mr.	Unknown	58	88
STORMONT, Lord	Unknown	58	88
SWINTON, James	London	47	88
SYMMONS, Mr.	Country	27	88
TEMPLE, Earl	Country	29	88
TEMPLETOWN, Lord	Country	6	89
THANET, Earl of	London	39	89
THOMPSON, James	London	51	89
THOMPSON, Wm.	London	37, 47	89
THORNHILL, George or Thomas	Unknown	58	89
THYNNE, Hon. H. F.	London	36	89
TODD AND SHORTRIDGE	Country	14	89
TOPLADY, Rev. Augustus	London	33	89
TOWERS, Christopher	Country	30	89
TOWNSHEND, Viscount	Country	26	89
TOWNSHEND, Lieutenant-Colonel Hon. Roger.	London	51	89
TRAVELL, Rev.	Unknown	58	89
TROTTER, Robert	Country	5	89
TWEEDDALE, Marquess of	Country	32	90
TURTON, Dr. John	Country	4	90
TYNTE (Bart.), Sir Charles	Unknown	58	90
UDNEY, Robert	Country	30	90
VAUGHAN, Lord	Unknown	58	90
VAUGHAN, Mr.	Unknown	58	90
WALES, H.R.H. Prince of	London	43	91
WALTER, John Role	Country	3	90
WALPOLE, Hon. Horace	Country	29	90
WARREN, Dr.	Unknown	58	90
WEAVER, Mr.	London	51	90
WEDDELL, Wm.	Country	23	91
WEDDERBURN, Alexander	Country	23, 27	91
WEMYSS, Earl of	Country	15	91
WESTCOTT, John	London	47	91
WHITE, Thos.	Unknown	58	91
WILBRAHAM, Richard Bootle	London	35	91
WILKINSON, Isaac	Unknown	58	91
WILLOUGHBY-DE-BROKE, Lord	Country	7	91
WILSON, Mr.	Unknown	58	91
WINN (Bart.), Sir Roland	Country	24	91
	London	50	91
WOOD, Robert	Unknown	59	91
WOOD, Mr.	Unknown	59	91
WOODCOCK, Mr.	Unknown	59	91
WRIGHT (Bart.), Sir James	Country	26	92
WYNN (Bart.), Sir Watkin Williams	Country	32	92
	London	49, 50	92
YATES	Country	5	92
YORK, Archbishop of	Country	5	92
YOUNG, John	Unknown	59	92

APPENDIX.

CROSS INDEX OR ALPHABETICAL LIST OF THE NAMES OF THE CLIENTS GIVEN IN THE WALTER SPIERS INDEX OF ADAM DRAWINGS IN THE SOANE MUSEUM.

This Index has been compiled by the Author to identify, as far as has been possible, Adam's Clients; he will be very glad to receive any corrections or further identifications of unknown subjects or names.

ABBREVIATIONS USED.

H. W.	<i>The Letters of Horace Walpole</i> , Tynbree ed., 16 vols.	O. N. E. . . .	<i>Old and New Edinburgh</i> , by James Grant.
D. G. C. . . .	David Garrick's <i>Correspondence</i> , 2 vols., quarto.	B. of E. . . .	<i>Beauties of England</i> , 1777.
Jesse	G. Selwyn's, <i>Correspondence</i> . Do G. III, <i>History of George III.</i>	R. C. <i>Memoirs</i>	<i>Memoirs of Richard Cumberland</i> .
C. E. I. . . .	<i>Civil Engineers' Journal</i> .	B. L. G. . . .	<i>Burke's Landed Gentry</i>
A. C. <i>Auto.</i> . .	<i>Autobiography</i> , Dr. Alexander Carlyle.	S. S.	Name appears in List of Subscribers to R. Adam's book on Spalatro, 1764
N. D. B. . . .	<i>National Dictionary of Biography</i> .		
L and T. R. . .	<i>Leslie and Tait's, Life of Robert</i>		

Name and Address.	Page.	Section.	1st Date.	Note.	Authority
ACLAND, SIR THOMAS, Bt. Killerton (?), Exeter, Devon	19	Country . .	1768	Sir Thomas A., 7th Bart., m. Eliz., only d. and h. of Thomas Dyke of Tetton, Somerset, who d. 1753. He d. Feb., 1785. An old Devonshire family.	
ADAM, ROBERT AND JAMES. Grosvenor Street (1758-72).	39	London . .	....	J. A. (1730 ?-1794), 3rd son of Wm. Adam, sen (1688-1748). Ent. Edinburgh Univ., 1752. Visit to London and return tour <i>via</i> Oxford and Birmingham with Carlyle, Robertson and Home, May, 1758. Italian tour, 1760-3. Bowood ceiling sketch, 1763. Hertford Town Hall, 1767. Drury Lane Theatre, 1775. Portland Place, 1776. D. 1794. Author <i>Essays in Agriculture</i> , 1789.	
ADAM, JOHN. Blair Adam, Co. Kinross.	4 and 12	Country . .	1772	J. Adam of Maryburgh (house and village built by W. Adam so-called), bapt. March, 1721. Eld. son of W. Adam, sen. (1689-1748) and of Mary d. of Wm. Robertson of Gladney and aunt of Dr. Robertson, the historian. Bro. of Robert, James and William. Suc. by his son the Rt. Hon. Wm. Adam, b. 1751; M.P. 1774-94; Treas. Ord. 1780; K.C. 1796; Lord Ch. Com. Jury Court Scot., 1816; d. 1839.	
ADAM, MR. The Great House, Frederick's Place (Old Jewry ?)	37	London . .	1776	Houses reserved under the name of Adam in a set built as a building scheme.	
Mansfield Street.	41	London	1772		
Two houses, Portland Place West, one East side.	45-46 and 47	London	1776		
ADAM, WILLIAM. 3 Albemarle Street (and after 43, Welbeck Street).	52	Unknown .	....	W. A. (1738-1822), 4th son of Wm. Adam, sen. Corresponds with James in Italy in 1760. Winds up the practice after death of James, 1794. 1799, bridge for Coutts' Bank over Wm. Street, Adelphi. Houses at the corner of Whitehall Place. Probable compiler of the collection of Adam drawings now in the Soane 1815, design for reduced scheme of Edinburgh Univ. Design Houses of Parliament. D. sometime in February, 1822, aged 84.	W. Adam's will.
ALSLABIE, WILLIAM. South Lodge, Hendon, Middlesex.	17	Country . .	1775	William A., s. and h. of John A. (1670-1742). Chancellor of the Exchequer, George I. M. Lady Eliz. Cecil, d. of John Earl of Exeter (1721). She d. 1733. W. A. was one of the two auditors of Imprests. D. 1781, aged 81. Both he and his father owners of Studeley, near Ripon, co. Yorks., and Hackfall, 7m. from Studeley. M.P. for Ripon. S.S.	H. W., Vol. 8, p. 180
Grosvenor Square.	37	London . .	....	
ALEXANDER, JAMES.	52	Unknown .	1775	Merchant, Stirling. Vote in Kinross-shire	Adam Report, p. 193.
ALSTON-YOUNGEST, JOHN Millar Street, Glasgow.	14	Country . .	1791	Merchant, Glasgow sugar trade. Member Pig Club. (1798-1807.)	Glasgow and its Clubs (Strang)
AMYAND, SIR CLAUDIUS. Mount Street.	42	London . .	....	A Commissioner of Customs. M. 1761. Frances Payne, d. of Rev. W. Payne and, since 1758, Dowager Countess of Northampton. See under "Sir George Cornwall." Master A. painted by Reynolds, 1761. Miss A. painted by Reynolds, 1757. S.S.	H. W. to G. M., Vol. 3 pp. 442 and 458.

APPENDIX OF ADAM DRAWINGS. INDEX OF CLIENTS.

61

Name and Address.	Page.	Section.	1st Date.	Note.	Authority.
ANCASTER, DUKE OF. Berkeley Square (Grims- thorpe, 11m. Grantham) Villa at Richmond.	35 26	London .. Country ..	.... 1773	Peregrine 3rd Duke of A., <i>b.</i> 1714, <i>m.</i> (1) 1735 Eliz., d. and s. h. of Wm. Blundell and w. of Sir C. G. Nicol, K.B. She <i>d.</i> 1743. Suc. 1742. <i>M.</i> (2) 1750 Mary, d. of Thomas Panton. She was Mistress of the Robes to Queen Charlotte 32 years; <i>d.</i> 1793. 1 s., 2 d. S.S. Lord Robert Bertie, the son, was 4th Duke; <i>b.</i> 1756, <i>d. unm.</i> , July, 1779. His uncle suc. to Dukedom. Lord R. B. was General in Army and Lord of Bedchamber to Geo. III. 1760. President of the Lock Hospital, Hyde Park Corner.	D. G. C., Vol. 1, p. 390; Vol. 2, p. 239.
ANDRÉ, MAJOR. His monument in Abbey	51	London ..	....	1780, relations with Benedict Arnold (1741-1801) <i>re</i> proposed surrender of West Point to Sir H. Clinton. Monument ordered and paid for by Geo. III.	Jesse.
ARGYLL, DUKE OF. Inverary Castle Roseneath, Dumbarton. Coom Bank, Kent.	52	Unknown .	Before 1761?	Archibald Campbell, Earl of Islay (1706), on his brother's death (John 2nd Duke), became (1743) 3rd Duke of Argyll. He was 2nd son of 1st Duke. Lord Keeper Scotland, 1734- April 15, 1761, when <i>d.</i> Managed Scotland for Sir R. Walpole. "A dark, shrewd man." S.S. Suc. by cousin John C., 4th Duke (son of Hon. John C. of Mamore, 2nd son of Archibald 9th Earl of A.), General, K.T.; <i>m.</i> 1720 Mary, d. of John 2nd Lord Bellenden. She <i>d.</i> 1736. 4 s., 1 d. (Lord F. C. 4th son). He died 1770; suc. by his eld. son, Col. John C., Field-Marshal, 14th Earl, 5th Duke (1723-1806). <i>M.</i> 1759 Duchess of Hamilton (Eliz. Gunning, <i>m.</i> 1752 James H. 6th Duke of H., who <i>d.</i> 1758), 1767, Comm-in- Chief, Scotland. C. Peer G.B. as Baron Sun- ridge of Coom Bank. He was eld. brother of Lord F. C., who suc. him at Coom Bank, Kent.	H. W., <i>Letters</i> , Vol. 2, p. 392.
ASHBURNHAM, EARL OF. 98 (now 30), Dover Street. Ashburnham, Sussex. Teddington, Middlesex.	36	London .	1773	John 2nd Earl of A., 1724-1812. Groom of the State. "I have the greatest opinion of his Judgement in the conductive part of life." Suc. 1756; <i>m.</i> 1756 Eliz., d. and co-h. of John Crawley, Esq., s. and h. of Sir Ambrose Crawley, Alderman. 1762. S.S.	Jesse. G. Selwyn, <i>Corres</i>
ASHTON, NICHOLAS.	52	Unknown.			
ASTLEY, SIR JOHN, BART. Patteshull. Boningate, Shropshire. Town residence, Brompton.	52	Unknown .	1765	Sir J. A., 2nd Bart. of Patshull; M.P. for Shrews- bury; suc. 1687; <i>d. s.p.</i> 1771 and title extinct; <i>M.</i> Mary, d. and h. of Francis Prynce of Salop. He was son of Sir Richard A., c. Bart. 1662. Suc. by his cousin Francis Dugdale A., who <i>m.</i> 1755 Mary, d. and co-h. of William Buckler of Boreham, Wilts. Family is now Astley-Corbett. <i>Seats</i> —Everleigh, Marl- borough, and Elsham Hall, Lincoln. Charles Bennet, 3rd Earl of Tankerville, <i>m.</i> 1742 Alicia, 3rd. d. of Sir John Astley. Sir J. A. sold P. to late Lord Pigot.	Burke's <i>Peerage</i> . H. W., Vol. 5, p. 441 (1763). Warner Tour, 1802. Royal Kalendar, 1772.
ATHOLL, DUKE OF. Dunkeld House, Dunkeld, Perthshire. (And Blair Castle, Blair Atholl.)	10	Country ..	.....	Hon. John Murray Stowan, 3rd Duke of A., <i>b.</i> 1729; <i>m.</i> Oct., 1753, a cousin, Charlotte Baroness Strange, <i>suo jure</i> . Sold sovereignty of Isle of Man to the Crown. Her Grace, <i>b.</i> 1731, suc. 1764, <i>d.</i> 1805. Issue John, 4th Duke, <i>b.</i> 1755 <i>m.</i> 1774, Jane, eld. d. of George 9th Lord Cathcart, <i>d.</i> 1790. John 4th Duke <i>d.</i> 1830. Jane Duchess S.S.	<i>Scots Tourist</i> , p. 292.
BAILLIE, HON. GEORGE. Mellerstain, Kelso.	22	Country ..	1770	Charles, Lord Binning, <i>m.</i> 1720 Rachel, d. and h. of George Baillie of Jarviswood. She <i>d.</i> 1773. He <i>d.</i> 1732 at Naples. Eld. s. Thomas suc. as 7th Earl of Haddington. Younger son, George Jarviswood, suc. on death of aunt, Lady Murray of Stanhope, in 1759, to estate of G. B. of J. at Mellerstain and assumed name of Baillie; <i>m.</i> 1759 Eliza, d. of John Andrews. He <i>d.</i> 1797, age 74.	See also Adam <i>Report</i> , p. 65.
BANNISTER, MRS.	52	Unknown .	1777		
BARNER, MR. Hanover Square	30	London.			

Name and Address.	Page	Section.	1st Date.	Note.	Authority.
BARNETT, CHARLES. Stratton Park, Biggleswade, Bedfordshire.	29	Country ..	1783	Ch. B. of S. P., m. 1756 Bridget, 3rd d. of Alex. Clayton. His son Major Gen., C.B., b. 1758 m. 1796 Harriet, eld. d. of Admiral Sir Richard Kung, Bt. He d. 1804 at Gibraltar, second-in-command	B.L.G.
LORD CHIEF BARON EYRE, Great George Street	37	London		Sir John Skinner d. 1777 and Sir James Eyre suc. See "Eyre."	
BARRYMORE, LORD. Piccadilly, Hyde Park Corner.	44	London ..	1790	Richard Barry, 6th Earl, 1745-1773; suc. 1751; m. 1767 Lady Amelia Stanhope, 3rd d. of Wm., 2nd Earl of Harrington. She d. 1780. 1 children -Caroline (Billingsgate), Richard (Hellgate), Henry (Cripplegate) and Augustus (Newgate). "Skilful gambler, good officer, captain at time of his death." Suc. by Richard, 7th Earl, 1769-1793. Built theatre, Wargrave, 1788; came of age 1789; took London Piccadilly, 1790; May, 1792, bankrupt and left House, Brighton, No. 5, Steine Theatre, Saville Row, W. Wargrave sold and theatre pulled down same year. Over £300,000 squandered.	<i>The Last Earls of Barrymore</i> , J. R. Robinson, 1893.
BARRYMORE, EARL OF. Portman Square.	48	London ..	1770		
BATH, MARQUESS OF. Longleat, Wilts.	21	Country ..	1775	Thomas Thynne, 1st Marquess, 1789; b. 1734 suc. as 3rd Viscount Weymouth (of Longleat) 1741. Travels in 1753. Master of Horse to Queen. M. 1759 Lady Elizabeth Cavendish Bentinck, eld. d. of Wm., 2nd Duke of Portland, Lady of Bedchamber to Queen Charlotte She d. 1825. He d. 1796. His s. Thomas b. 1705.	
BATHURST, EARL. Apsley House, Piccadilly. (Oakley Park, near Cheltenham)	43	London ..	1771	Hon. Henry B., c. Lord Apsley, app. Lord Chancellor Jan. 23, 1771; suc. his father as Earl Bathurst, 1775; resigned office 1778	
BAYLY, SIR NICHOLAS. BART. New Bond Street. (Beaumaris, Anglesea.)	35	London ..	1770	Bavly of Ballyarthur, Sir Edw. B. of Plasnewed, co. Anglesea, c. Bart. Ireland (1730), m. Dorothy, d. of Hon. Oliver Lambart (s. of Chas., Earl of Cavan); had s. Nicholas, 2nd Lord; father of Henry, 1st Earl of Uxbridge and grandfather of Marquess of Anglesea M.P. Anglesea in 1772	B.L.G., 1847. <i>Royal Kal.</i> , 1772.
BEAUCLERK, HON. TOPHAM. Muswell Hill, Middlesex. (Adelphi Terrace)	23	Country ..	1770	Son of Lord Sydney Beauclerk and grandson of 1st Duke of St. Albans. 1739-1780. Admired friend of Johnson and Langton. M. March, 1768, Lady Diana Spencer, eld. d. of 2nd Duke of Marlborough. D. Gt. Russell St., March, 1780. Library sold by auction. "Thy love of books and thy scorn of fools." Lady D. B. had a show conservatory. There was a sale of plants, 1782. A Mr. Paker bought the house.	Mme. D'Arblay's <i>Memoirs</i> , Vol. 1, p. 185. Meets F. B. at Brighton, Oct., 1779. <i>Mrs. Delany</i> , Vol. 5, p. 265, and Vol. 6, p. 103. Also Boswell, <i>Life of Johnson</i> , several mentions.
BEAUFORT, DUKE OF. No. 5, Grosvenor Square. Raglan Castle, om. from Monmouth.)	37	London ..	1768	Henry, 5th Duke, K.G., D.C.L., L.-L. Cos Mon., Brecknock and Leicester; b. 1744, m. 1766 Eliz., d. of Adm. Hon. Ed. Boscawen. She d. 1828. His Grace d. 1803, suc. by son Henry Charles 6th Duke	
BLICKFORD, WILLIAM. Fonthill, Hindon, Wilts.	13	Country ..	1763	W. B. b. 1709 in Jamaica. M.P. City, 1754. His father Governor of Jamaica. M.P. and Lord Mayor, 1766 and 1770. Friend of Wilkes Fonthill burnt February, 1756. "An odd £5,000 to build it up again." "Loud, and a little sufficient." M. Maria 1st d. of Hon. Geo. Hamilton, M.P. Walsingham. James, 6th Earl of Abercorn His only s., Wm. B. (1759-1844), as a boy of 13 sold a million Author of <i>Tathek</i> . Built Fonthill Abbey (Watt Laid first stone of Dance's Newgate, 1770	Walpole to Bentley R. Cumberland,
Witham Park, Somerset.	31	.....	1762		
BECTIVE, EARL OF. Headcourt, Co. Meath. Prospect, Co. Dublin. Virginia Park, Co. Cavan.	52	Unknown .	1771	Thomas Tylour, Earl B., Visct. Headfort, Baron H. of H. in Co. Meath. B. 1724, c. Baron H. 1760. Vis. H. 1762, Earl B. 1766; m. 1754 Jane, eld. d. of Hercules Langford Rowley. Suc. by son, 1st Marquess Headfort. Originally a Sussex family	
BENCHERS. Hon. Society of Lincoln's Inn	41	London ..	1771-72		
BIRT, PETER Wenvoe Castle, Glamorgan- shire.	30	Country ..	1776	Mr. Birt of Westerton, near Wakefield. Wealth from coals. Bought and rebuilt Wenvoe Castle in a superb manner.	<i>Diary</i> , Mrs. P. Lybbe Powys, 1757, p. 20.

APPENDIX OF ADAM DRAWINGS. INDEX OF CLIENTS.

63

Name and Address.	Page	Section.	1st Date	Note	Authority.
BLAND, GENERAL. Isleworth House, Isleworth, Middlesex.	18	Country ..	1759	Probably Lt.-Gen. Humphrey Bland. Entered Army 1704; served under Marlborough. In Rebellion 1715 at Dettingen, and Maj.-Gen. under Duke of Cumberland 1745. Commanded regiment cavalry at Culloden. Governor Gibraltar 1749, and of Edinburgh Castle 1752-8. Col. 1st Dragoon Guard. 1752, D. 1763. Mrs. Eliz. B., widow of above, d. 1816, age 97.	Regimental Records. Tablet in Isleworth Ch. erected by children.
BOGLE, ROBERT (Shelterston, Glasgow.)	52	Unknown .	.	"Robin" Bogle, a young merchant in 1743; Glasgow club, Dugalds, at the Cross. Relation of Carlyle, who stays with him at Shelterston, near Glasgow, in 1758. "Very happy with his wife and family." "Honest, gentlemanly man." His sister married Mr. Dreghorn of Glasgow, where A. C. stayed 1764. "Not rich. Wm. Clark, his son-in-law, Collector of Customs, Glasgow."	A. C., <i>Auto.</i> , pp. 85, 396 and 467. Adam <i>Report</i> , p. 220, 1788.
BOLTON, DUKE OF Hackwood Park, Basing- stoke. Bolton House, 2, Southamp- ton Row, afterwards 66-67, Russell Square.	15 48	Country .. London ..	1777 1770	Harry Paulet, 6th Duke of Bolton, Marquess of Winchester, Earl of Wilts., Baron St. John of Basing; b. 1713; suc. his brother Charles, 5th Duke, 1765. M. (1) Miss Nunn of Eltham Kent, who d. 1764, leaving d. Mary, who m. John, Viscount Hinchinbroke, who d. 1779; (2) 1765, Catherine, sister of Sir James Lowther, Bt. She d. 1809. 2 d. only issue. Dukedom became extinct.	
BOSCAWEN, ADMIRAL HON. E. Hatchlands Park, near Guildford, Surrey. (St. James' Sq. St. Michael Penkwell, Cornwall.)	17	Country	1757	Rt. Hon. Edward B., 3rd s. of Hugh, Visct. Falmouth, b. 1711. Admiral B. defeated French off Lagos, Aug. 18, 1759; capture Louisbourg 1758. D. Jan., 1761; m. 1742 Hon. Frances, d. of W. E. Glanville, Esq. of St. Clare in Kent. 3 sons; 2 d. Hugh b. 1742, suc. Her daughters, Duchess of Beaufort and Mrs. Leveson-Gower. Mrs. Boscawen, the widow of the Admiral, frequently mentioned by Mrs. Montagu, Miss Burney, etc. Glanville, Colney Hatch, 1774 S.S.	
BOSWALL, ALEXANDER. Blackadder House, Berwick.	3	Country .	.	"A very rich, independent man. A bachelor."	Adam <i>Report</i> , p. 118.
BOTT, ESQ. (Stourfield, 3m. from Christ church, Hants.)	6	Country .	1780	Edward B., barrister	<i>Literary Recollections</i> , Rev. Richard Warner, 2 vols. Vol. 1, p. 102, 1830
BOYDELL, ALDERMAN. (The Shakespeare Gallery, 6, Pall Mall.)	51	Unknown .	1781	John B., b. 1719, brought up as an engraver. Apprenticed to Mr. Thomson. Started in Cheapside, 1752, at No. 9, as a print-seller. Alderman 1782. Projected Shakespeare Gallery at No. 6, Pall Mall, 1786; 12 year scheme of paintings. Communion to Reynolds and many others. 1789, toasted by E. Burke at R.A. dinner as the "Commercial Mæcenæ." Lord Mayor 1791. Scheme failed, as crippled by war and too many inferior painters. Reynolds' pictures Macbeth etc. 8ft. 6ins. by 12ft. According to Elmes, Dance was the architect of the gallery, Banks the sculptor. Apotheosis Shakespeare. Lottery to dispose of Gallery, 1804. J. B. d. Dec. 11, 1806. £350,000 said to have been spent on the scheme. School of Engravers was formed.	Nichols, Vol. 3, p. 417 See L. and T. R., North cote <i>Life</i> , etc. C. E. J., Vol. 10, 1847
BRAMAH, MESSRS. (Piccadilly ?)	52	Unknown .	.	Joseph B. 1748-1814, b. at Stainborough, near Barnsley, Yorks., son of a farmer. Apprenticed village carpenter; to London cabinetmaker. Allen's W.C., B. patent W.C., 1778; patent lock and hydraulic press 1795. Helped by Henry Maudsley (beer engine, etc.). D. at Pimlico	N. D. B. <i>Memoir</i> , Dr. Cullen Brown. New Monthly Mag., April, 1815
BRIDGEMAN, SIR ANTONY BART. (Bighterton, near Weston, Shifnal, Shropshire.)	52	Unknown .	1775	1775-1800, 5th Bart., M.P. Wenlock 1748-94, and Ludlow. M. 1755 Eliz., d. and h. of Rev John Simpson. Suc. by 3rd s., 1st Baron Bradford 1794. Elected Brooks's 1764.	
BROWN, THOMAS Aikenhead, Lanarkshire.	1	Country ..	1777		

Name and Address.	Page.	Section.	1st Date.	Note.	Authority.
BUCCLEUCH, DUKE OF. Polkeith House, Edinburgh.	9	Country ..	1792	Henry Scott, 3rd Duke of B., 1746-1812, suc. grandfather 1751. Suc. as 5th Duke of Queensberry 1810. A long minoriv. as the Duke's grandfather had <i>d.</i> 1751, and his son, Lord Dalkeith, <i>b.</i> 1721, <i>d.</i> 1750. <i>M.</i> 1742 Lady Caroline Campbell, eld. <i>d.</i> and co-h. of John Duke of A., who m. again Rt. Hon. Charles Townshend, brother of Visct. T. Adam Smith was travelling tutor to young Duke, who came of age and <i>m.</i> 1767 Eliz., who <i>d.</i> 1827, <i>d.</i> of George, Duke of Montagu.	Burke's <i>Perrage</i> . V. C. <i>Auto.</i> , p. 509. 1707.
BUCHANAN, JOHN. Knockear Castle, Loch Lomond	20	Country ..	1793	Perhaps J. B. of Glasgow, merchant sugar trade, member Pig Club (1798-1807).	Glasgow and its Clubs, by John Strang.
BUCKLEY, MAJOR	52	Unknown .	....	Percy B. of Winkfield Place, Berks <i>m.</i> Martha <i>d.</i> of Wm. Batt. Esq., of New Hall, Wilts, and by her, who <i>d.</i> 1765, was father of Ed. P. B. of Woolcombe Hall, Dorset, and M. Lodge Hants <i>B.</i> 1760, <i>d.</i> 1840, Major Dorset Militia <i>M.</i> 1782 Lady Geo. West, <i>d.</i> of John, 2nd Earl of De La Warr, Lady of Bedchamber to <i>d.</i> 's of George III; she <i>d.</i> 1842. Major B. great favourite, 30 years 1st Equerry and after Groom of the Bedchamber	
BULL, DAVID. Castle House, Calne, Wilts	6	Country ..	1770	"Old Mr. Bull died 1768 a most able, faithful and zealous agent for Lord Shelburne" at Enwood. "Mr. Daniel Bull, County neighbour."	Lady Shelburne's <i>Diary</i> , <i>Life of Lord S.</i> , by Fitzmaurice, Vol. 2 p. 182.
BURGOYNE, GENERAL. 10, Hertford Street (had been Lord Sandwich's house).	40	London ..	1769	Lt.-Gen. John B. (1722-1792), nat. s. of Lord Bingley, <i>m.</i> 1743 Lady Charlotte Stanley, <i>b.</i> 1770, youngest <i>d.</i> of Ed., 11th Earl of Derby. In France 1749-55; 1759 Lt.-Col 1762 Brig. Gen. Portugal. M.P., Clubman. Command in America, 1775. Saratoga, Oct 1777. Return on parole from A., 1778 Joined Fox 1782, sent to Ireland as Com-in-Chief. M.P. Preston 1784 <i>92</i> . <i>D.</i> 1792 Wrote "The Heiress," a comedy, and "Maid of Oaks"	Wraxall, p. 34 J. S. I.
BUTE, EARL OF. Eyton House. (Mount Stewart) (Isle of Bute.)	13	Country ..	1764	John, 3rd Earl of B., K.G., eld. s. of 2nd Earl, his mother Lady Anne Campbell, <i>d.</i> of Arch., 1st D. of Argyll; <i>b.</i> 1713, suc. 1743, <i>m.</i> 1736 Mary eld. <i>d.</i> of Ed. and Lady Mary Wortley Montagu, who <i>d.</i> 1794. Lord of Bedchamber to Fred. P. of W., 1750, Groom of Stole 1756, Ranger of Richmond Park, P.M. May 1762 <i>1711</i> 1763. Retired to Lutton in Oct. To <i>July</i> , 1768, Venice Oct., 1770. <i>D.</i> 1792, suc. by s., 1st Marquess	Dutens, <i>Memoirs of a Traveller</i>
Luton Park, Beds. Bute House, Berkeley Sq.	21 34	Country .. London ..	1763		Wraxall, Vol. 1, p. 326 Jesse, 'G. III,' etc.
BUNTON, ISAAC.	53	Unknown .	1773		
BYRNE, MR. O' 84, Pall Mall.	43	London ..	....	Possibly Dublin printer mentioned by Ed. Burke in 1792. "Byrne's publication of my letter to Sir Hercules Langrishe was so blundering as to vex me"	Correspondence E. Burke, Vol. 3 page 429
CALCRAFT, JOHN. Ingress Abbey, Belvedere, Kent. Sutton Lathe, Kent, 3m. E. of Dartford.)	18	Country ..	1765	J. C. (1726 1772), elder s. of a solicitor at Grantham. First patron, Marquess of Granby, then Fox. C. began as a clerk in War Office at 40 a year; gained great reputation and transferred to Pay Office 1757, left 1763. Subsequently Commissary-General of Musters and well known as devoted follower of Pitt in later years. A cousin of Fox, Lord Holland and relations (1762-3) with Shelburne. Friend of Rigby. M.P., Calne 1766-8 and Rochester Bought Rempston, Isle of Purbeck, 1757, and Wareham, Dorset 1767. J. C. left legacy to Sir Philip Francis. Buried in St. Mary's Wareham. Monument in chancel Eld s. J. C. (1765 1831), also in politics	H. W., Vol. 4, p. 140, note Shelburne, Vol. 1 pp. 200 and 216.
CALDERWOOD, MRS. of Polton.	53	Unknown .	1774	Margaret C. (1715 1774), <i>d.</i> of Sir James Stewart of Coltness, Bart., Sol.-Gen. of Scotland <i>m.</i> 1745 Lt.-Col. of Polton, nr. Edinburgh, 1701-10. Sir James S., in the 1745 and exiled. Mrs. C. joined him at Brussels 1756. Wrote letters and journals. Left 2 s. and 1 <i>d.</i> Her sister Agnes <i>m.</i> David, 10th Earl of Buchan, and was mother of H. Erskine Lord Adv. and Thos. E., the Chancellor. Mrs. C.'s monument says <i>d.</i> Feb. 18, 1774. Thomas C. of P. was subscriber to <i>Spalatro</i> . See Durham Calderwood	N. D. B <i>Letters and Journals</i> , Mrs. C. edited by Col. A. Fergusson 1881 Coltness Collection, Matland Club "Acc of Journey June Dec. 1756

APPENDIX OF ADAM DRAWINGS. INDEX OF CLIENTS.

65

Name and Address.	Page.	Section.	1st Date.	Note	Authority.
CALDERWOOD, MRS. DURHAM Polton, near Edinburgh.	26	Country ..	1788	Anne Calderwood, h. of Polton in 1787, <i>m.</i> 1753 James Durham of Largs; he <i>d.</i> 1808; 5 children—James D. C. of L. (1754-1840); Thos. D. C. of P.; Sir Philip C. D. of P.; Wm., <i>d. unm.</i> Margaret, <i>m.</i> 1783 James Strange, <i>eld. s.</i> of Sir Robert S.; she <i>d.</i> 1791. "Mr. Durham Calderwood of Polton has a good estate, also in Fifeshire. The family support the Dean of Faculty's interest. The eldest married but no children. The 2nd in India, another at home in the navy." "James Durham of Largs which he built 1750."	Adam Report, 1788, p. 108. Coltress Collection, p. 402.
CAMPBELL, LORD FREDERICK. Ardincaple. Coom Bank, Kent. Petersham, Surrey.	2 7 26	Country .. Country .. Country ..	1762 1762 1767	Frederick James Morton, <i>b.</i> 1729 (?), 4th s. of John C., 4th Duke of Argyll, and Mary, <i>d.</i> of John, 2nd Lord Bellenden. M.P. Glasgow Burghs 1761-74. Admiralty 1764, P.C. 1765. Lord Register of Scotland 1768. <i>M.</i> 1769 Mary, <i>d.</i> of Amos Meredith, Dow. Countess Ferrers, widow of Lawrence, 4th Earl F., executed 1760 for murder of his steward. Coom Bank burnt 1807. Lord F. C. <i>d.</i> 1816, no issue. Portrait by Raeburn. S.S.	Wraxall, Vol. 4, p. 77. Jesse, Selwyn Corres.
CAMPBELL, SIR JAMES. Ardinglass (between Glasgow and Inverary, on a peninsula)	2	Country ..	1773	James Campbell of A., subscriber to <i>Spalatro</i> . Lady C. of A., the widow, had a house, No. 58, Frederick St., Edinburgh, and <i>d.</i> 1810. James' estates to Col. Callender of 69th Regt.; took name of Campbell. In Adam report of 1788 entered as dead and son in India.	O. N. E., p. 45.
CAMPBELL, COLONEL. Blunham (Closes), Bedfordshire (6½m. S.E. of Bedford).	4	Country ..	1769		
CAMPBELL, ILAY. Edinburgh	12	Country ..	1785	Advocate. Member Poker Club 1774-84. Lord Adv. for Scotland. Sir Ilay C. was Lord President of Court of Sessions in 1790. <i>M.</i> Charlotte, <i>d.</i> of 2nd marriage of E. Gunning, Duchess of Hamilton. Mr. Campbell of Succoth, grandfather of Rt. Hon. I. C., Lord Pres., <i>m.</i> <i>d.</i> of Walkinshaw of Barrowfield, her sister was <i>m.</i> to Geo. Home of Kames, Berwick, father of Lord Kames, <i>b.</i> 1696 (Henry Home).	A. C., <i>Auto.</i> , p. 527.
CANNISON, JAMES. Jeriston House, Linlithgow	18	Country ..	1782		
CASSILLIS, EARL OF. Culzean, Ayrshire.	8	Country ..	1778	In 1759, 8th Earl C., <i>d.s.p.</i> Sir Thomas Kennedy, Bart., won case H. of L., 1762, and became 9th Earl: <i>d.s.p.</i> 1775. His brother David K (10th Earl, passed advocate 1752) <i>suc.</i> , who <i>d. unm.</i> Dec. 1792. Branch extinct, and continued by descendants of Hon. Thomas Kennedy, 2nd s. of the 3rd Earl, passing to Archibald K., 11th Earl of Cassillis.	Both at Glasgow College with Dr. Alex. Carlyle, A.C., <i>Auto.</i> , p. 92.
CATHCART, LORD. Schaw Park, Co. Clackmannan.	27	Country ..	1775	Charles, 9th Baron C., Lt.-Gen. in Army. <i>B.</i> 1721, <i>suc.</i> 1740, <i>d.</i> Aug. 16, 1776. A.-de-C. to Duke of Cumberland. Wounded at Fontenoy 1745. Long Ambassador Russia and recently returned. 1768-71 Commander Forces Scotland K.T.	N. D. B., Vol. 9, p. 285.
CAWTHORNE, JOHN FENTON	53	Unknown .	1790		
CHAMBRES, M.	53	Unknown			
CHAMIER, ANTHONY. Fennells Place, Ewell, Surrey.	13	Country ..	1765	A. C. (1725-80), <i>b.</i> London, French extraction M.P. Tamworth 1778, Under-Sec. State War 1775-80. Original member Literary Club Friend of Johnson, Burney and Thrale. In a chaise at Bath; <i>d.</i> Oct. 12, 1780, <i>d.s.p.</i> Dorothy his wife inherited the property. He bought 3 manors in 1765, all in the parish of Ewell.	Mme. d'Arblay, <i>Memoirs</i> , Vol. 1, page 305. Manning's <i>Surrey</i> , Vol. 1, p. 458.
CHANDOS, DUKE OF. Chandos House, Chandos Street (Wilton Castle.)	36	London ..	1771	James Brydges, Marquess of Carnarvon, 3rd Duke of C., <i>b.</i> 1731, <i>suc.</i> 1771. S. of Henry, 2nd Duke. <i>M.</i> (1) 1753 Margaret, <i>d.</i> and h. of John Nichol of Southgate, Middlesex. She <i>d.s.p.</i> 1768. (2) 1777 Ann Eliza, <i>d'</i> of Richard Gamon and widow of Robert Hope Elletson. Her only child, Anne Eliza, <i>m.</i> Earl Temple. The 1st Duke died at Cannons 1744.	Burke's <i>Extinct Peerage</i> . Collins' <i>Peerage</i> , 1768.

THE ARCHITECTURE OF ROBERT AND JAMES ADAM.

Name and Address	Page	Section	1st Date	Note	Authority
CHILD, ROBERT Osterley Park, Middlesex Upton, Warwickshire 38, Berkeley Square	25 30 35	Country Country London	1761 1772 1761	Robert Child the banker, brother of Sir Francis C., M.P. for Bishop's Castle, whom he suc. 1703. <i>M. Sarah</i> , d. of Paul Jodrell, he d. Aug. 1782. <i>Mrs. Child</i> m. again Francis Revnolds Moreton, 3rd Baron Ducie, 1791; she d. 1793. <i>Sarah</i> , only child and h. of R. C., m. 1782. John Fane, 10th Earl of Westmorland, after Viceroy of Ireland. All the money was left to Lady <i>Sarah Sophia Fane</i> , 1st d. of the marriage who m., May 1804, Geo. Bussy Villiers, 4th Earl of Jersey (1735-1805), suc. 1769. F. C., S.S.	W. Hilton Price, <i>Handbook London Bankers</i>
CLANBRASSILLIS, EARL OF (9) Stanhope Street	51 53	London Unknown	1700 1773	James Hamilton, 2nd Visct. Cl. in Ireland ad- vanced to Earldom of Cl. 1756. P.C. and Chief Remembrancer of the Court of the Exchequer M.P. Helston 1772. <i>M. May</i> 21, 1774, Grace old d. of Thos. Foley, afterwards Lord F. Painted by Reynolds 1766	Jesse, Selwyn <i>Corres.</i> (1703) <i>Mrs. Delany</i> , Vol. 4, pp. 579 and 591.
CLERK, GENERAL ROBERT Duchess Street Portland Place	37	London	1779	At college with Dr. A. C., left early and entered Army. "A very singular man of a very in- genious and active intellect." Lequacious and pugnacious bore. At Harrogate in 1764. <i>M.</i> 1760 Dowager Countess of Warwick sister of Sir Wm. Hamilton. Col. Robert C. S.S. Close friendship with Pulteney (Bath House). Con- fidential adviser Lord Shelburne. Old friend of the Adams	A. C. <i>Auto.</i> , pp. 473 and 540. Walpole and D. Hume. <i>Letters</i>
CLIFFORD, LORD Ugbrooke (2m. Chudleigh) Devonshire.	30	Country	1760	Hugh, 4th Baron C. of Chudleigh, b. 1726, suc. 1742. <i>M. 1749</i> Lady Anne Lee, 5th d. of G. H., 2nd Earl of Lichfield, who d. 1802. He d. Sept. 1783. S.S.	
COBBETT, MR. WILLIAM 9, Mansfield Street. 25, Portland Place (West Side).	42 46	London	1772 1770	Probably one of the builders in both Street Scheme. Wm. Cobbett S.S.; possibly the same person	
COLEBROOKE, SIR GEORGE BART. Arlington Street His bank was at 62 Threadneedle Street (Gatton, Surrey, and Arnolds, near South- gate, Middlesex)	31	London	1771	Brother of Sir James C. of Chilham Castle, Kent 1722-61, 1st Bart., 1759. Sir G. 2nd Bart. 1761. M.P. Arundel 1754-75, Chairman East India Company 1760 and 1771. <i>M. 1754</i> Mary only d. and h. of Patrick Gwynne of Antigua d. 1809, suc. by his 2nd son, Sir James C., 3rd Bart. The bank stopped payment March 31, 1773; on April 24, 11 pictures sold for nearly £2000. S.S.	Burke's <i>Peerage</i> .
CONINGHAM, LORD (Conyngham?) Mountcharles Co. Donegal (Newtown, Co. Derry.) (Slane, Co. Meath) (Mynter Court, Thanet.)	53	Unknown	1771	1st Hon. Henry Conyngham c. Irish peer 1753. m. 1744 Ellen, only d. and h. of Solomon Merrett, d. s. p. April, 1781. Visct. 1756, M.P. Sandwich. Descended from family of Earl of Glencarn (Scots peer). To Ireland James 1st reign. His father had m. d. of Sir John Williams Bart. of Co. Carmarthen widow of the Rt. Hon. Earl of Shelburne	<i>Peerage of Ireland</i> , by Mr. Kimber. Cor- rected to 1768
CONYERS, JOHN Copped Hall, Epping, Essex (Waltham Abbey portion of Epping Forest)	7	Country	1703	J. C. of C. m. (2) Henrietta 3rd d. of Thomas Pernor, 1st Earl of Pomfret, 1747. She was b. 1727. His s., J. C., b. 1748, m. 1773 John Catherine, only d. of Wm. Mathew, 1st d. 1818, suc. by son. Earl of Dorset sold old Elizabethan house to Edward Conyers of Middle Temple. John Conyers pulled it down and built new house 1753. Jack Conyers cousin of Lady Shelburne	<i>1st New Peerage</i> Shelburne Vol. 2 p. 178
CONSTABLE, WILLIAM	53	Unknown	1760		
COOMBS, RICHARD	53	Unknown	S.S.		
COOPER, MR. DANIEL 25, Portland Place (West Side)	46	London	1770	Probably one of the builders in the Street Scheme	
CORNEWALL, SIR GEORGE BART. Moccas Park Hereford (Cookham Berks)	53	Country	1771	Sir George Amvand, 1st Bt. 1764, 2nd s. of Clausius A., Surgeon to Geo. II, who d. 1747. M.P. Barnstaple Devon; d. 1766. E. 1st Director, <i>M. Anna Maria</i> , who d. 1707 (42) 2 s.—2nd George 2nd Bt., b. 1748, m. 1771 Cath., only d. and h. of Veleter Cornwall cook arms and name of Cornwell. 1771-90 M.P. Hereford, d. 1810. Buried Carshalton Surrey	
CORNWALL, MRS 66, Portland Place	45	London	1783		

APPENDIX OF ADAM DRAWINGS. INDEX OF CLIENTS.

67

Name and Address.	Page.	Section.	1st Date.	Note.	Authority.
COVENTRY, EARL OF. Croome, Worcestershire. Coventry House, 29, Piccadilly (now 106).	7 44	Country .. London ..	1759 1765	George Willam, Lord Deerhurst, 6th Earl of C., 2nd s. of Wm., 5th Earl. Mother was d. of John Allen of Westminster. She d. 1738. Suc 1751. M. (1) 1752 Maria Gunning (eld. d. of John G. and Bridget, d. of John Bourk Lord, Visct. Mayo in Ireland), who d. Oct., 1760; (2) Sept., 1764, Barbara, 4th d. of John, 10th Lord St. John of Bletsoe and Lady Eliz., d. of Sir Ambrose Crawley, Kt. Alderman London. She d. 1804. "The wisest, handsomest, prudentest of his subjects."—Geo. III. "The very best thing in petticoats I ever saw in my life."—G. W. to G. Selwyn, Oct. 2, 1765.	
CRAWFURD, GIBBS. Saint Hill House, East Grinstead, Sussex	27	Country ..	1785	Gibbs, C., s. of John C. and Elizabeth Gibbs, his wife. M.P. Queenborough. M. Anne Payne Father of Chas. Payne C., who m. 1800 Arabella, eld. d. of Rev. Mr. Chas. Proby, Rector Stratford St. Mary, Suffolk. He d. 1814 and suc. by s. In 1767 subscribed to James Paine's book, giving address Essex Street.	
CRAWLEY, JOHN. Stockwood House, near Luton, Beds.	29	Country ..	1777	J. C., b. —, d. 1767, probably suc. 1721. Built Stockwood 1740 in red brick at cost of £60,000. M.P. Marlborough. His s. John (1743 1815) suc., d.s.p. His brother Samuel, b. —, m. 1788 Eliz. Rankin of Raynall Hall, Notts, who d. 1805. The nephew of John, 2nd s. of the above, b. 1790, d. at Naples 1852.	B. G. I. and family records.
CRISP, MR.	53	Unknown .	1783		
CROSBIE, ANDREW. Edinburgh New Town (45 St. Andrew's Square)	12	Country ..	...	Lawyer able to cope with Dr. Johnson on his visit to Edinburgh. Opponent of Robertson in Assembly. Original of Councillor Pleydell (Sir W. Scott). Moved from Advocates Close to New Town. Poor, as Ayr Bank failed. House after an hotel. D. 1784. "Assassin" to Poker Club with D. Hume as assessor. His house Edinburgh (lofty Ionic cols., ornate attic).	A. C., <i>Auto.</i> , p. 416. O. N. E., by Grant.
CUMBERLAND, H.R.H. THE DUKE OF Pall Mall, Cumberland House.	13	London .	1780	Henry Frederick, brother of Geo. III, cr. Duke 1766 (1745 1790), m. Oct. 1771, Hon. Anne Luttrell, d. 1st Baron Incham, after Earl of Carhampton and widow of Chris. Horton, Esq. of Calton Hall in Derbyshire. Forbidden to appear at Court and cause of Royal Marriage Act. "A gay young widow of 24."—W. H., Vol. 8, p. 104. William Augustus, Hero of Culloden, d. Oct. 31, 1765.	Jesse.
CUNLIFFE, SIR ELLIS, BART. Wimbledon, Surrey.	31	Country ..	1766	Sir Ellis C., 1st Bart., M.P. Liverpool. Cr. 1759, b. 1717, m. 1760 Mary, d. of Henry Bennet of Moston, Co. Chester. She d. 1814, he d. Oct., 1767. Suc. by his brother, Sir Robert C., who d. 1778, suc. by his s., Sir Foster C. (1778 1834). S.S.	Burke's <i>Peerage</i> .
DAKIN, ABRAHAM. 31, Portland Place, west side.	16	London ..	1776	Probably builder in Street Scheme.	
DALRYMPLE, SIR JOHN (HAMILTON), BART Oxenford Castle, Dalkeith Monument W. Abbey.	25 51	Country .. London	1784	Sir J. D., 4th Bt., b. 1726, s. of Sir Wm. D. of Courland. 1776 one of the Barons of the Court of Exchequer in Scotland. M. 1760 his cousin Eliz., only child and h. of Thomas Hamilton MacGill, Esq., h. and representative of the Viscts. of Oxenford. Assumed names of Hamilton and MacGill. D. 1810. Member select society. Author <i>Memoirs Great Britain and Ireland 1757</i> , <i>State Papers Memoir 1771</i>	Wraxall (1796). A. C., <i>Auto.</i>
DALRYMPLE, CAPTAIN HUGH. Fordle, Kinross-shire.	14	Country ..	1750	3rd s. of Sir James D., 2nd Bart., of Hailes auditor of the Exchequer, Scotland, 1692-1751. His mother was Lady Christian Hamilton, d. of Thos., 6th Earl of Haddington, who d. 1770. He d.s.p. Captain in Royal Navy. S.S.	Burke's <i>Peerage</i> , etc.
DALZELL, MR.	53	Unknown .		Probably Andrew D., F.R.S., b. 1750 at Ratho, nr. Edinburgh. Ed. Univ. E. Tutor to Lord Maitland, after Earl of Lauderdale, at Glasgow and Paris. Suc. Hunter as Prof. Greek at Univ. E. D. 1806. Greatly esteemed by Dr. Robertson, and m. d. of Dr. John Drysdale of Tron Church and thus connected with Adam family; several children. London, Sept. 1, 1783, Gibbon to Robertson: "Mr. D. who is undoubtedly a modest and learned man, I have had the pleasure of meeting . . ."	
DAVIDSON, DUNCAN (Tulloch Castle) near Cromarty Kingston.		Country ..	1780	"A West India merchant. Rich. One son. May wish to represent the County himself." John D., Clerk to the Signet, is a subscriber to <i>Spalding</i> .	Adam <i>Report</i> , 1788 p. 86

THE ARCHITECTURE OF ROBERT AND JAMES ADAM.

Name and Address	Page	Section.	1st Date	Note.	Authority.
DARRELL, MR	53	Unknown			
DELAVAL, SIR JOHN HUSSEY, afterwards LORD DELAVAL Claremont, Surrey. Hanover Square Conduit Street. (63, Portland Place, 1794.)	7 69 20	Country .. London .. London ..	.... 1780	Sir Francis Blake Delaval, attendant Duke of York, who d. at Rome. His sister wife of Sir W. Stanhope, <i>q.v.</i> He m. Lady Nassau Paulet with £80,000 all dissipated. Associate of Foote and Lord March. He was brother of Lord D., and d. Aug., 1771. Sir John H. D. <i>ex. Bart.</i> 1761 on death of his brother Sir Francis repres. of family. <i>Cy.</i> Baron D. of Redford Co. Wicklow, 1783. Peer U.K., Baron Seaton Delaval, Co. Northumberland. M. (1) Susannah, d. of R. Robinson, Esq., and widow of John Potter, Esq., d. 1783; (2) Miss Knight. He d. 1783; s. d. 1775; ds. as co h. Honours extinct.	Burke's <i>Extinct Peerage</i> .
DELAWARE, EARL 9, Audley Square (4, Savile Row 1794.)	14	London ..	1772	John, 2nd Earl D., b. 1729, Lt.-Gen. Army 1776 Master of Horse to the Queen, m. 1756 Mary, d. of Lt.-Gen. John Wynyard, who d. 1784. He d. 1777; suc. by eld. s., Wm. Aug., 3rd Earl, b. 1757, d. <i>unm.</i> 1783	
DERBY, EARL, OF Knowsley Park, Lancashire Oaks Castle Epsom, Surrey 23 (now 26), Grosvenor Square.	30 24 25	Country .. Country .. London ..	1776 1773	Edward Stanley, eld. s. of James S., Lord Strange, who m. 1747 Lucy, d. and co-h. of Hugh Smith of Weald Hall. He d. 1771, June; his parents survived him. 12th Earl of D., b. Sept., 1752, d. Oct., 1834, m. (1) June 23, 1774, Eliz., only d. of James, 6th Duke of Hamilton, who d. 1797; (2) Miss Farren, the famous actress, who d. 1829.	Jesse, Selwyn <i>Corres.</i> Mrs. Delany, <i>Auto. and Corres.</i> H. W., <i>Letters</i> , etc., numerous references.
DERING, SIR EDWARD, BART., M.P. Surrenden, Ashford Kent 22, Mansfield Street	30 42	Country .. London ..	.... 1772	6th Bart., suc. 1762, m. (1) 1755 Selina, d. and co-h. of Sir Robert Furness, Bt., of Waldershare, Kent; (2) Deborah, d. of John Winchester of Nethersole; d. 1768. "A tiresome noisy fool and I wish he never spoke anywhere but in the House of Commons." S.S.	Jesse, Selwyn <i>Corres.</i> 1782.
LE DESPENCER, LORD High Wycombe House Bucks. (West Wycombe Park near High Wycombe.) Hanover Square (site of No. 18)	17 30	Country .. London ..	1767 1766	Sir Francis Dashwood, Bt., Lord Le D. in April 1763, b. 1708, suc. 1724 on d. of John, 7th Earl of Westmorland, as only s. and h. of Sir Francis D., Bt., by Lady Mary, eld. d. of Vere Fane, 5th Earl of W., m. Sarah, d. of Thomas Gould of Ivor in Bucks, Esq. She d.s.p. 1760. He d. 1781. Barony descended to his sister Rachel. Leading member Dilettanti Soc 1736 F.R.S. 1746, D.C.L. Oxon 1749, 1st Col. Bucks Militia 1757	<i>The New Peerage</i> , 1785. Collins' <i>Peerage</i> , 1768. Jesse, G. III, Vol. 3, p. 177.
DEVAL, MR. JOHN 13, Mansfield Street. Portland Place	47 46	London .. London ..	1772 1775	Probably one of the builders in the Street Scheme. Mr. John Devall, Mason, appears as subscriber to Vol. 4, <i>Vit. Brit.</i> , 1767.	
DIGBY, LORD Sherborne Castle Dorset (Coleshill, Warwickshire.) (Ditton, Surrey (14, Dover Street, in 1772)	28	Country ..	1760	Henry D., 7th Baron and 1st Earl Digby, <i>ex. peer</i> G.B. 1765 (had suc. his brother, who d. <i>unm.</i> 1757 as Baron D. of Sherborne Castle) (<i>cy.</i> Earl D.) 1790. M. (1) Sept., 1763, Eliz. d. of Hon. Ch. Feilding, s. of Basil, 4th Earl of Denbigh. She d. 1765. (2) Mary, d. and h. John Knowler of Canterbury. His lordship d. 1793. S.S.	
DON, SIR ALEXANDER, BART. Newton Don Kelso (Edmonstone House Liberton) Newton House Mussel- burgh Midlothian	24	Country ..	1790	Sir A.D., 5th Bart., suc. 1766 Sir A.D., 4th Bart., who suc. 1749 and who m. eld. d. of John Murray of Philiphaugh. She d. 1753, sister of J. M. of P. (see later). The 5th Bart. m. Lady Henrietta Cunningham, sister of the 13th and last Earl of Glencairn, d. 1815. Family name Wauchope. "Good Estate but entailed."	Adam <i>Report</i> , 1778, pp. 68 and 310.
DOUGLASS, WILLIAM of Newton Douglass in Galloway Newton Stewart Wigtown- Galloway. (No. 4, Rose Street.) (Lady D. Dowager, 53 George Street Edin.)	24	Country ..	1787	The Younger branch of the Earls of Galloway erected houses on estate of Castle Stewart on western bank of River Cree and called it Newton Stewart, 1701. About 1788 purchased by William Douglas, also owner of Carlin- wark or Castle Douglas. Cotton manufacture introduced	<i>Topographical Dict. of Scot.</i> , by Nicholas Carlisle, 1813.
DOUGLAS, LORD Bothwell Castle, Lanark shire (Douglas Castle, Lanark.)	4	Country ..		William 8th Earl of Home, or William, s. of 6th Earl of Home, b. 1757, d. 1781, killed Battle of Guildford in America. Family from Castle of Home in Berwickshire.	O. N. I.
DOVEY, REV. MR	53	Unknown	1774		

APPENDIX OF ADAM DRAWINGS. INDEX OF CLIENTS.

69

Name and Address.	Page	Section.	1st Date	Note.	Authority.
DRAKE, WILLIAM. Shardeles, Bucks. (Grosvenor Square, 1772.)	28	Country ..	1759	Wm. Drake (1723-1796), suc. 1728 on d. of M. G. D., M.P. M.P. Amersham 1746, m. Eliz., d. of John Raworth; she d. 1757. Wm., eld. s. L.L.D., M.P. <i>d.s.p.</i> 1795. Thomas, 2nd s., suc. had assumed name Tyrwhitt in 1776 on inher. estates of Sir John T.; he m. 1780 Anne, d. and co-h. Rev. Wm. Wickham of Garsington, Oxon. S.S.	B.L.G., 2 vols., 1847.
DRINKWATER, PETER.	51	Unknown .	1770	Might be family now of Kirby Park, Douglas, Isle of Man. John Drinkwater of Moor Platt, Lancas. and Liverpool, b. 1784.	
DRUMMOND, HENRY, M.P. Great George Street.	37	London ..	1765	Hon. Henry D., 4th and youngest s. of Wm., 4th Visct. Strathallan in Scotland and banker at Charing X., m. 1761 (March) Eliz., 4th d. of Chas. Compton, 4th s. of G. C., 4th Earl of Northampton, who d. 1755	Collins' <i>Peerage</i> , 1768, Vol. 3, p. 157.
DRUMMOND, JAMES. Drummond Castle. (Crieff, 17m. from Perth.)	9	Country .	....	M. sister of Lord Elphinstone, by whom only ds. Capt. Keith E. and Mr. William Adam are his brothers-in-law.	Adam <i>Report</i> , 1778, p. 257.
DRUMMOND, MESSRS. Charing Cross, W.C. (Drummond's Bank.)	36	London ..	1777	Estab. 1712 by Andrew D., goldsmith, s. of Sir John D. of Machany, 1770. John D. and C. 1775. Robert D. and Co. Descent from noble Scots family of Strathallan, who lost their estates in 1745 and went into commerce. John D. m. a d. of Lord Wm. Beauchamp, through whom Adelphi estate ultimately inherited by D. family. Robert D. appears to have had a house in Spring Gardens, where there was a fire in April, 1773. John and Robert S.S.	Price, <i>Handbook London Bankers</i> . Memoir of Sir Murray Keith.
DRUMMOND —	53	Unknown .	1773		
DUANE, MATHEW, F.R.S. Lincoln's Inn Fields and Twickenham. (Mrs. Duane, 33, Bedford Row, 1794.)	54	Unknown .	1774	M. D. (1707-1785), eminent lawyer in Lincoln's Inn, virtuoso, numismatist, R. and Antiq. Soc. Friend of Reynolds, at R. A. dinner in 1774. Often mentioned by Horace Walpole. 1780. "not yet settled at Twickenham, workmen about." 1781, a chamber counsel, "an old man very rich." 1784, "apoplexy, recovered Nov., feeble but head clear, appetite for buying curiosities still alert." Collections left to nephew sold by auction. S.S.	Northcote, <i>Life of Sir J. Reynolds</i> , Vol. 2, p. 73 and H. W. <i>Letters</i> . N D. B.
DUCIE, LORD. (16, Portman Square, Port worth, Falfeld, Gloucestershire.)	51	Unknown .	1772	Mathew Moreton, 2nd Baron Ducie of M., <i>cr.</i> 1763 1st Baron Ducie of Tortworth, Ld.-Lt. Gloucester, d. Dec. 23, 1770, suc. by nephew, Thomas Reynolds, 2nd Baron Ducie of Tortworth. Assumed by Act of Parliament name and arms of Moreton. B. 1733, m. 1774 Margaret, d. of Sir John Ramsden, Bart., of Byram, Yorks. <i>d.s.p.</i> Sept., 1785.	Burke's <i>Peerage</i> .
DUMFRIES, EARL OF. (32, St. Andrew Square, Edinburgh. Seat, San- quhar, Co. Dumfries Dumfries House, Ayr- shire.)	54	Unknown .	1784	Patrick McDowall of Feugh, Crichton, 6th Earl of D., suc. uncle 1768, m. 1771 Margaret, d. of Ranald Crauford, Restalrig, Co. Edinburgh; d. 1803, suc. by his grandson John, 2nd Marquess of Bute. Raeburn portrait.	<i>The New Peerage</i> , 1785.
DUNCAN MR Rosebank.	26	Country ..	1789		
DUNDAS, SIR LAWRENCE BART. Moor Park, Herts. (Ask Hall, Yorks.) 19, Arlington Street.	23 34	Country .. London ..	1763 1764	2nd s. of Thomas Dundas, a baillie of Edinburgh. M.P. Newcastle-under-Lyme 1762. <i>Cr.</i> Bart. 1762, with remainder to his elder brother Thomas Dundas of Fingask. His s. Thomas <i>cr.</i> peer of G.B. 1794 as Baron Dundas of Aske in Yorks. Ancestor of Earl of Zetland. S.S.	
DUNDAS, MR. PRESIDENT. Robert Dundas of Arncliffe, Lord President of the Sessions. (Gorebridge, Midlothian.)	54	Unknown .	1770	Robert D. of A., Lord P. 1760-87, M.P. Midlothian, b. 1713, m. (1) Henrietta, d. of Sir James Carmichael, Baillie of Lanington, Bt.; (2) 1756 Jean, d. of Wm. Grant, Lord Preston-grange, and had s. Robert, b. 1758, suc. 1787. Adv. 1779. S.G. 1784; m. 1787 Hon. Eliz. Dundas, eld. d. of Henry, 1st Visct. Melville, d. 1819. One of the Trustees for the Register House of Scotland. House in Adam Sq., Edin.	Chambers' <i>Bio. Diet Em. Scots</i> .
DUNDAS, THOMAS.	54 23	Unknown . Country .	1763 1765	May have been the only brother of Sir Laurence Dundas, Bart., whose s. b. 1741, m. 1764 Lady Charlotte Fitzwilliam, 2nd d. of 1st Earl F. suc. to baronetcy 1781 and <i>cr.</i> Baron Dundas of Aske, Co. York 1794, d. 1820. "Mr. Dundas the Elder and Mr. Adam are quite high conversers." Miss Burney in 1770. S.S.	H. W., Vol. 6, p. 51. See also Adam <i>Report</i> , p. 331.

Name and Address.	Page.	Section.	1st Date.	Note.	Authority.
DUNLOP, JOHN. Rosebank House upon Clyde.	27	Country ..	1792	John Dunlop of Rosebank, Cambuslang, Dean of Guild 1792-4. Collector of Customs, Port of Glasgow. <i>B.</i> 1755, <i>d.</i> 1820, <i>m.</i> Jessie Miller, <i>d.</i> of Lord Glenlee. Friend of Robin Bogle and A. C. in 1763. James D., jun., of Garthkirk particular acquaintance at Glasgow of A. C.	B. L. G. A. C., <i>Auto.</i> , p. 451 A. C., <i>Auto.</i> , p. 158
EGLINTON, EARL OF. 79, Piccadilly (now 1, Strat- ton Street). (Skelmorlie Castle, near Largs. Eglinton Castle, Kelwinning, Ayr.)	44	London ..	1769	Archibald, 11th Earl of E. (suc. his brother, the 10th E. 1769), Gen. in Army, M.P. Ayr 1761 Equerry to Queen, Dep. Ranger Hd. and S.J. Parks 1766. Gov. Edin. Castle 1782. <i>B.</i> 1726 <i>m.</i> 1772 Lady Jean Lindsay, <i>d.</i> of George, 21st Earl Crawford, who <i>d.s.p.</i> 1778. He <i>d.</i> 1796 Col. Hugh Montgomerie of Covilsfield, Ayr. 12th Earl, built Eglinton Castle about 1800, <i>d.</i> 1810	Burke's <i>Peerage</i>
ELIBANK, LORD. Ballencreeff (Edinburgh to Haddington).	54	Unknown .	1762 ?	Patrick, 5th Lord Elibank, <i>m.</i> widow of Wm., Lord North and Grey, <i>d.</i> of Cornelius de Jonge of Ellenreeth. Receiver-Gen. of the United Provinces. She <i>d.s.p.</i> 1762. Lt.-Col. in Army at Siege of Carthage. Jacobite. Resigned 1745 and resided in Scotland. "Seat between Robertson's Church and Homes." <i>s.p.</i> Glads- muir and Athelstaneford. Lord E. had a house No. 5, St. Andrew Sq., Edinburgh. Poker Club 1784 and Lit. Soc. S.S.	A. C., <i>Auto.</i> , p. 279 O N J
ELLIOT, SIR WILLIAM, BART. Stobs Castle, Hawick, Roxburghshire.	29	Country ..	1702	Sir Gilbert Elliot 1st Bart., grandson of Gilbert E. of Stobs (ancestor of Gen. E., <i>cr.</i> Baron Heathfield after Siege of Gibraltar 1787). One of Lords of Sessions. Hon. Lord Minto <i>cr.</i> Bart. Nova Scotia 1700, <i>m.</i> Jane, <i>d.</i> of Sir Andrew Carre, Kt. of Cavers, Co. Roxburgh, <i>suc. by s.</i> Sir G. E., 2nd Bart., Lord Chief Justice Clerk (Hon. Minto). <i>m.</i> Helen, <i>d.</i> of Sir Robert Stuart, Bart., of Allan Bank, <i>s.</i> 2 <i>d.</i>	Burke's <i>Peerage</i> .
ELLIOT, SIR GILBERT, BART. Minto, Hawick, Roxburgh- shire.	22	Country ..	....	Sir Gilbert E., 3rd Bart., <i>m.</i> Agnes Murray Kyn- mound, <i>h.</i> of Melgund, Co. Forfar, and of K Fifeshire. Name appears in 1765 as one of Trustees of the Register House, Edinburgh. He was father of the 1st Earl of Minto, <i>d.</i> Feb., 1777. Author of once famous song, "My sheep I neglected, I broke my sheep hook."	Burke's <i>Peerage</i> . Jesse, Selwyn <i>Corres.</i> Vol. 3, p. 133
EXETER, EARL OF. Burleigh House, Northants, near Stamford, Lincs. (4, Grosvenor Square in 1772.)	5	Country ..	1765	Cecil Brownlow, 9th Earl of E., Lord Burleigh, <i>b.</i> 1725, <i>suc.</i> 1754 his aunt, <i>m.</i> Aislabe (<i>q.v.</i>), 1d Lt. Rutland Recorder of Stamford <i>m.</i> (1) 1749 Tetitia, <i>d.</i> and <i>h.</i> of Hon. Horatio Towns- hend, Commissioner of Excise, 3rd <i>s.</i> of Horatio Visct. T.; she <i>d.</i> 1756. (2) 1770 Anne Maria, <i>d.</i> of Job Cheatham of Sodor Hall, <i>d.s.p.</i> 1793 <i>suc.</i> by nephew the 1st Marquess. S.S.	Burke's <i>Peerage</i> Collins' <i>Peerage</i> , 1768
EYRE, LORD CHIEF BARON. Ruscombe House, Berks. (Hare Hatch, Twyford 7m. Reading.) 28, Great George Street.	27	Country ..	1789	Sir James Eyre (1734-99), Chief Justice Common Pleas, P.C. in 1793. Counsel for J. Wilkes 1763. Recorder of London 1763 refused to present "Remonstrance" to King. Knighted 1772. President Court of Exchequer 1787 Scholar Westminster 1747, St. John's, Oxford, 1749	
FARNABY, SIR CHARLES, BART. Kippington Park, Seven- oaks, Kent	20	Country ..	1764	M.P. 1777	
FERGUSON, DR. ADAM, LL.D. Edinburgh, Queen Street.	12	Country ..	....	A. F., <i>b.</i> at Logierait, Perthshire, 1724, <i>s.</i> of Highland parson. Appointed Chaplain 1741 through Dow, Duchess of Athole to 42nd Regt. of which her <i>s.</i> , Lord John Murray (22), was in command. Resigned 1755 when regt. to U.S.A. tutor to Bute family to 1759. Prof. Nat. Phil. Edin. Univ. "History Roman Republic," 1783. "Civil Soc." "Moral Philos." Friend Home Robertson and Carlyle, <i>d.</i> 1816 at St Andrews <i>M.</i> Miss Burnet, niece of Prof Black, 6 children. 1773-5 tour with nephew of Lord Chesterfield. 1778 Peace Comm. U.S.A. Retired to residence at Manor Peebles. Tour to Italy. S.S.	A. C., <i>Auto.</i>
FERMOR, MR.	54	Unknown .	1770	Possibly family of 1st Earl of Pomfret (<i>cr.</i> 1721 Thomas Fermor (1608-1751). See Shelburne family and Convers. Lady Sophia Fermor eld, <i>d.</i> , <i>m.</i> 1741, as his 2nd wife, John, Earl of Granville. Was mother of Lady Sophia Carteret, wife of Lord Shelburne. She <i>d.</i> 1745 Lady Charlotte F., 2nd <i>d.</i> , <i>m.</i> 1746 Hon. Wm Finch and <i>s.</i> of 6th Earl of Winchelsea as 2nd wife of 1st Viscountess of Winchelsea. Geo. III's child in 1711-1813. Fermors of Easton Neston	

APPENDIX OF ADAM DRAWINGS. INDEX OF CLIENTS.

71

Name and Address	Page	Section	1st Date	Notes	Authority
FIFE, EARL OF. Whitehall, Fife House (Duff House, Co. Banff.) (Mar Lodge, Aberdeenshire.)	51	London ..	1776	James Duff, 2nd Earl of F. in Scot. and 1st Baron F. in England, suc. his father 1766, <i>m.</i> Lady Jorothia Sinclair, d. and h. of Alex. Sinclair 9th Earl of Caithness, by Lady Margaret Primrose, his wife, d. of Archd., Earl of Rosebery, <i>d.s.p.</i> 1809 (age 90).	<i>Peerage of Ireland</i> , Kimber, 1768. <i>Jesse, Selwyn Corres.</i>
FINDLATER AND DESK- FOORD, EARL OF. Cullen House and Findlater Castle both in Co. Banff- shire.	8 13 51	Country .. Country .. Unknown .	1767 1789 1781	James Ogilvie, Lord Deskfoord (<i>cr.</i> 1714-70), after 6th Earl of F. and Seafeld, suc. 1764 his father, 5th Earl, <i>m.</i> 1749 Mary Murray, d. of John, 1st Duke of Athole, <i>d.</i> 1770. Son James 7th Earl, suc. (1750-1811), <i>m.</i> 1779 Christina, d. of Count Murray. Sir James Grant of Grant heir apparent. S.S.	<i>New Peerage</i> , 1785. <i>Adam Report</i> , p. 232.
FINCH, SIR CHARLES.	54	Unknown .	.	In 1738 the Earl of Mansfield (<i>q. v.</i>) <i>m.</i> Eliz. Finch, d. of Daniel, 6th Earl of Winchelsea. Sir C. F. may have belonged to the family. Lady Charlotte Finch, d. of Earl of Pomfret, was governess to children of Geo. III (see Fernor above). Heneage Finch, Lord Guernsey 3rd Earl of Arlesford had a 2nd s., Charles, <i>b.</i> 1752.	
FINCH-HATTON, GEORGE. Eastwell Park, Ashford, Kent.	10	Country .	1771	G. F. H., <i>b.</i> 1747, <i>m.</i> 1785 Eliz. eld. d. of 2nd Earl of Mansfield; he <i>d.</i> 1823. His grandfather was Damer, 2nd Earl of Nottingham; his s. George suc. to Earldom of Winchelsea, being the 9th Earl.	
FITZHERBERT, MRS. Brighton, The Stein, Sussex. (3, Pall Mall, 1794.)	5	Country ..	1796	Mrs. F., <i>b.</i> July, 1756, eld. d. of Walter Smythe, 2nd s. of Sir John S., Bt., of Eshe Hall, Durham, and Acton Burnell Park, Shropshire. <i>M.</i> (1) 1775 Edw. Weld of Lulworth Castle, Dorset, who <i>d.</i> same year; (2) 1778 Thos. F. of Swynnerton, Staffs, who <i>d.</i> 1781, (3) Dec. 15, 1785, George, P. of W., after Geo. IV., marriage denied by C. Fox 1787. Final separation 1808. Geo. IV. <i>d.</i> 1820, Mrs. F. in 1837, aged 82.	<i>Mrs. F. and Geo. IV.</i> , W. H. Wilkin, 1905
FITZROY, GENERAL. Near Southampton.	29	Country ..	1774	Charles F. (1737-1797), 3rd s. of Lord Augustus F., brother to Aug. Henry, 3rd Duke of Grafton, Lt.-Gen. in Army, Col. Dragoons, <i>cr.</i> Baron Southampton 1780. <i>M.</i> 1780 Anne (<i>d.</i> 1807), 3rd d. and co-h. of Adm. Sir Peter Warren. <i>D.</i> March 1797. Ent. Army 1756. Gen. 1793. Took orders of Prince Ferdinand to Lord G. Sackville at Minden. Painted by Reynolds, 1760.	<i>Jesse, Selwyn Corres.</i>
FLETCHER, ANDREW. (Brunstain, near Mussel- burgh.) (Saltoun, East Lothian.)	54	Unknown .	.	A. F. one of Senators of College of Justice." A. F. a distinguished Judge (Lord Milton), nephew of famous patriot, A. F. of Saltoun <i>B.</i> 1692, <i>d.</i> Dec., 1796. S. of Henry F. of Saltoun and of d. of Sir David Carnegie of Pitarrow. Adv. 1717. Lord of Session 1724. Lord Justice Clerk 1735. Keeper Sig. 1748. Eld. d. <i>m.</i> Mr. John, after Baron Grant. Youngest d. <i>m.</i> Capt. John, after Sir John Halkett of Pitferran; she became after. Mrs. Wedderburn of Gosford. His eld. s. Andrew M.P. East Lothian. Sec. Duke of Argyll in London; after the Duke's death in 1761 and that of his own father (1767) he lived at Saltoun, East Lothian.	<i>Chambers' Bio. Dict.</i> <i>Em. Sects.</i> <i>A. C. Auto.</i> p. 273.
FOLEY, LORD. Portland Place, Foley House (Whitley Court, Worcester- shire.)	45	London ..	1762	Richard F. of Stourbridge. A wealthy iron- master. His Thos flourished under Common- wealth. Put his eld. s. Thos. at Whitley and 2nd s. Paul at Stoke Edith.	<i>Jesse, Selwyn Corres.</i>
FOLEY, THOMAS. (Stoke Edith, Hereford)	54	Unknown .	1769	Thomas F., after. (1776) 1st Baron F. of Kidder- minster, <i>m.</i> 1740 Grace Granville, d. and co-h. of George, Lord Lansdowne; she <i>d.</i> 1769; he <i>d.</i> 1777. His eld. s. Thos, became 2nd Baron, <i>b.</i> 1742, <i>m.</i> 1776 Henrietta, 4th d. of Wm., 2nd Earl of Harrington. She <i>d.</i> 1781; he <i>d.</i> 1793. Alterations at Stoke Edith 1771-4. The 2nd s. Edw. <i>m.</i> Anne M. Coventry, d. of 6th Earl of C., 1778, divorced 1787.	<i>Mrs. Delany, Vol. 4.</i> p. 576 (Feb., 1774).
FORDYCE, JOHN. Aytown, Eding, Berwick.	3 and 11 (1)	Country ..	1791 1763	M. a sister of the Duchess of Gordon. A family. A d. <i>m.</i> to Blair of Blair in Ayrshire. Mr. F. has an office under Govt." Alex. F., banker <i>d.</i> 1789, partner in firm Neale, J. F. and Down, they failed June 10, 1772, followed by many other banks in Eng. and Scot. There was a sale of his effects at Roehampton 1772. F. <i>m.</i> 1770 Lady Margaret Lindsay, 2nd d. 5th Earl of Balcarres. S.S.	<i>Adam Report</i> , 1788. p. 66. For the John Fordyce, 1763, see Text, Chap- ter 2, relating to Riding House, Edin- burgh

Name and Address.	Page	Section	1st Date	Note.	Author.
FREDERICK, SIR CHAS. (Berkeley Square in 1772.)	51	Unknown .	.	Sir Charles F., K.B., Surveyor-Gen. of Ordnance, M.P. 1749-85. <i>M.</i> 1746 Lucy, d. of Hugh Boscawen, 1st Lord Falmouth; she d. 1784. His s., Col. Charles, East India Co (1748-91), suc., <i>m.</i> 1773 Martha, d. of Benj. Rigden of Faversham	Burke's <i>Peerage</i> , etc.
FULLARTON, COLONEL. WILLIAM, M.P., F.R.S Fullarton, Ayrshire.	14	Country ..	1790	Former Secretary to Lord Stormont at Paris. Supporter of Lord North. Raised a battalion of infantry at his own expense after Saratoga. Comm. against Hyder Ali and Tippoo Sahib. Quarrel with Lord Shelburne 1779 and duel. 1754 1808. India 1780-3. M.P. Horsham 1793 Ayrshire 1796. Com. Trinidad 1802.	Revelyan, <i>Geo. III and C. For.</i> p. 258. Shelburne, Vol. 3, p. 75
GARRICK, DAVID, Adelphi, 5, Royal Terrace, Drury Lane Theatre.	33	London	1769	1717-79. <i>M.</i> 1749 Eva Marie Violette of Vienna, b. 1725, came to London 1744, d. 1822. The famous actor, friend and pupil of Dr Johnson. Early friend of Robert Adam. S.S.	Innumerable references in Walpole, Burney Selwyn, etc.
Hampton and Hendon Manor, Middlesex	37	Country ..	1774	Johnson, Early friend of Robert Adam. S.S.	Also Dr. A. C. <i>Auto.</i> , p. 192, etc.
GAUSSLEN, PETER (Brookmans Park ? Herts.)	34	Unknown	1778	Jean Pierre G., Gov. Bank of Eng. 35 years Director E. I. Co. Son M.P. for Warwick Grandson d. in Walcheren Expedition. Huguenot origin. Jane Gausson, d., <i>m.</i> W. Franks relative Pepys, 1780	Later Pepys Vol. 1, p. 233.
GIFFARD, THOMAS, Chullington Park, near Wolverhampton Staffordshire (2m. S.W. Brewood).	"	Country ..	.	Thomas Giffard suc. his half brother Peter G. who d. 1748. <i>M.</i> (1) Barbara, d. of Robert James, 8th Lord Petre, 1 d. <i>m.</i> Sir John Throgmorton, Bart., 1 s. Thomas, his heir; (3) Frances, d. of Thomas Stonor of Stonor Oxon. He d. 1775. T. G. suc., <i>m.</i> 1788 1 adv Ch. Courtenay, sister of 9th Earl of Devon s. Thos. Wm. suc. 1801.	B I G., 1847
GILLIES, THOMAS, Balmakewan (Marykirk), Angus (Kincardineshire).	3	Country ..	1789	" F. G. of Cauldham a brother of G. the author, and of G. at Brechin. Made his money as a physician in India. Bought Balmakewan Said to be going again to India." Dr. Gillies historian, ancient Greece (1786), b. 1750, d. 1821. Appt. by Geo. III Historiographer Royal for Scotland	Adam <i>Report</i> , p. 189, 1788.
GLASGOW, EARL OF, (Hawkhead, near Glasgow Kelburn Castle, Largs)	54	Unknown .	1775	John, 3rd Earl of G. (1714-1775), Cornet Scots Greys at Fontenoy, 1764 Lord High Com. of Assembly 1754-1772. <i>M.</i> 1755 Edin., 2nd d. of George, Lord Ross of Hawkhead and eventual heir to her brother, 13th and last Lord Ross. She d. 1791. Suc. by George, 4th Earl, b. 1766, <i>cr.</i> Baron Ross, (P.U.K.), of Hawkhead Co Kenfrew, d. 1843.	Burke's <i>Peerage</i> .
GORDON, LORD WILLIAM, Piccadilly Deputy Ranger's Lodge in Green Park.	45	London .	1778	Brother of 4th Duke of G. and of Lord George G. of G. Riots (1780), Ranger of Windsor Park and St. James's Park. 2nd s. of Cosmo G., 3rd D. of G., by Catherine, d. of Wm. Earl of Aberdeen 1769 elopement with Lady Sarah Bunbury.	
GORDON, BARON, MR. Clunie Castle, Perthshire (The Hermitage, Braid, Edinburgh, built 1780.)	7	Country ..	1773	Charles Gordon of Clunie, <i>m.</i> Miss Trotter of Morton Hall, had 3 d. (1) Jacky, <i>m.</i> John, 7th Earl of Stair, she d. 1847 at the Hermitage of Braid; (2) Charlotte, Lady Johnstone of Westerhall (<i>q. v.</i>); (3) Mary, <i>unn.</i>	
GORDON	34	Unknown .	1781		
GORDON, JOHN	1	Country .	1781	John Gordon at Lisbon, merchant appears as S.S.	
GRANBY, MARQUESS OF,	55	Unknown .	1772	John, eldest son of 3rd Duke of Rutland (1721-70). A general officer in Army. Repute under Prince F. of Brunswick in Germany. <i>M.</i> 1750 Lady Frances Seymour, d. of Charles 6th Duke of Somerset. He d. Oct. 1777. His s. Charles, b. 1754, became 4th Duke of R 1779, <i>m.</i> Mary Isabella, d. of Charles, 4th Duke of Beaufort.	Jesse Selwyn <i>Correspondence</i>
GRANT, HON. BARON, Soho Square.	50	London ..	1771	Probably John Grant, advocate, after Baron G. eld. s. of Patrick Grant, Lord Elchies, author of <i>Decisions of Court of Sessions</i> 1743, 54, vol. lived at Carberry and then at House of In in near Edin.; d. 1754. J. G. <i>m.</i> Miss Fletcher eld. d. of Lord Milton. Carberry was sold to Mr. Fullerton. J. G. bought Castle Steads About 1753 was Chief Commr. for Duke of Buccleuch. "A worthy man of considerable parts but of a weak, whimsical mind." He d. at Granada. <i>Note.</i> There is a house for Baron G., Vol. 34 (86-90), no locality given and same very unimportant. S.S.	A. C., <i>Intro.</i> p. 271.

APPENDIX OF ADAM DRAWINGS. INDEX OF CLIENTS.

73

Name and Address.	Page.	Section.	1st Date.	Note.	Authority.
GRANT, SIR LUDOVIC, BART. Moy House (Hall?), Inverness.	23	Country ..	....	Sir Ludovic G., 6th Bart., suc. his brother, Sir Alex. G., 5th Bart., in 1772. <i>M.</i> Margaret, d. of Sir James Innes, Bart. <i>D.</i> 1780. Suc. by Alex., 7th Bart., who <i>m.</i> 1775 Sarah, d. and h. of J. Gray of Ibsley, Hants., by Sarah, his wife, sister of Sir J. and Sir G. Colebrooke, Bart.	Burke's <i>Peerage</i> .
GRANT, WILLIAM. Congleton, East Lothian.	7	Country ..	1790	S.S.	
GRANTHAM, WILLIAM. 20, Mansfield Street.	42	London ..	1772	Probably one of the builders in the Street Scheme.	
GRAY, WILLIAM. 21, Portland Place.	46	London ..	1776	Probably one of the builders in the Street Scheme. Mr. Edward Gray, bricklayer, appears as a subscriber to Vol. 4 of <i>Vit. Brit.</i> , 1767.	
GRIFFIN, SIR JOHN, BT. Audley End, Essex. Savile Row.	2 50	Country .. London ..	1763 1765	Sir J. Griffin Whitwell, 4th Baron H. de Walden (1719-97). K.B., Major-Gen., A.-de-C. to Geo. II. established a claim to the Barony of Howard de Walden 1784 and was <i>cr.</i> 1st Baron Braybrooke 1788. <i>D.s.p.</i> 1797. M.P. Andover, Col. 33rd Regt. Foot, Gen. 1788. F.-M. 1796. <i>M.</i> Cath., d. of Wm. Clayton, Esq., by his 1st wife, Mary, d. of John Warde of Squerries in Kent. Reynolds' portrait 1756. S.S.	H W., Vol. 4, p. 150 (note). Delany, Vol. 6, p. 440, 1786.
GROSVENOR, RIGHT HON. LORD. Eaton Hall, Cheshire. (Halkin Hall, Flint.)	10	Country ..	1766	Sir Richard, 7th Bart. and 1st Earl Grosvenor (1731-1802), suc. 1755, c. Baron G. of Eaton, April, 1761; Earl G., July, 1784. <i>M.</i> July, 1764. Henrietta, d. of Henry Vernon of Hilton Park, Co. Stafford. She <i>d.</i> 1828, he <i>d.</i> 1802, suc. by his s. Robert, 1st Marquess of Westminster (1831), <i>b.</i> 1767. Dorothy G., his sister, <i>m.</i> 1766 the brother of Lord Scarsdale.	Burke's <i>Peerage</i> .
HALDANE, ROBERT. Airthrey House, Stirling-shire.	1	Country ..	1790	R. H., <i>b.</i> 1764 at father's house, N. side Q. Anne St., Cavendish Sq., Capt. James H., D. of E. I. Co., 1762 <i>m.</i> Kath., d. of Alex. D. of Lundie, 2 s., R. and James. She <i>d.</i> 1774; was sister of Adm. D. of Camperdown. Boys at High Sch., Edin. R. H. joined <i>Monarch</i> at 17, uncle D. in command, 1783 retired Service. 1785 tour Italy. 1786 <i>m.</i> Kath. Cochrane Oswald, 2nd d. of G. O. of Scotstown by his wife, d. of Mr. Smythe of Methven (<i>q.v.</i>) and sister of R. O. of Auchincruie (<i>q.v.</i>), settled old house Airthrey ten years planting and building. Interest in Indian missions. Airthrey sold 1798 to uncle of Mrs. James H., Sir Robert Abercromby. R. <i>d.</i> 1842 and wife 1843.	<i>Lives of Robert H. and His Brother</i> , by Alex. H., 1853.
HALIFAX, SIR THOMAS. (Gordon House, Enfield Chase Side.)	55	Unknown .	1777	Sir T. H. (1721-89), 3rd s. of T. H., clockmaker at Barnsley. Appr. grocer at B. To London goldsmith and banker. 1753 partner in Joseph Vere, Sir Rich. Glyn and Thos. H., Lombard Street and then Birchin Lane—now Glyn Mills, Currie and Co. 1776 Alderman Aldersgate Ward. Knighted 1768. 1769 Returning Officer Wilkes election. 1772 opposed latter as Lord Mayor, but Townsend elected, 1776 Lord Mayor. Opp. press gang. 1781 M.P. Aylesbury. 1781 suit Bury St. Edmunds for refusing to act as Churchwarden. Buried in church Enfield. <i>M.</i> (1) 1762, at Ewell, Penelope, d. of Rich. Thomson of Lincoln's Inn, she <i>d.</i> 1763; (2) Margaret, d. and co-h. of John Savile of Clayhill, Enfield, she <i>d.</i> 1777.	N. D. B.
HALL, JOHN. 47, Portland Place (West Side).	47	London ..	1776	Probably one of the builders in the Street Scheme.	
HAMILTON, DUKE OF. (52, Portland Place, for the year 1780.)	53	Unknown .	1778	James George Douglas, 8th Duke of H., <i>b.</i> July, 1756. Won his case in 1782. To H. of I. as Duke of Brandon. <i>M.</i> April 4, 1778. Eliz., d. of Peter Burrell of Beckenham, Kent. <i>D.s.p.</i> 1799. He was 2nd s. of James, Duke of B. and H., <i>b.</i> 1724, <i>m.</i> 1752 Eliz. Gunning, sister of Lady Coventry. She <i>m.</i> (2) General John Campbell, Marquess of Lorne and Duke of Argyll.	Burke's <i>Peerage</i> . "Mrs. Montagu" Doran, p. 237.
HAMILTON, RIGHT HON. WILLIAM GERALD, Brighton.	5	Country ..	....	"Single Speech Hamilton," Sinecure Chancellor Exchequer for Ireland 1763-84. Ridiculed in <i>True-born Irishman</i> as "Count Mushroom." Anticipated in 1766 outcome of American troubles then beginning. <i>B.</i> 1729, s. of a barrister. M.P. Petersfield 1754. Board of Trade 1756, Sec. 1761 to Earl Halifax, Lord-Lieut. of Ireland. <i>D.</i> 1796. Quarrel with E. Burke 1763-4. S.S.	Mme. d'Arblay, <i>M.</i> , Vol. 1, p. 205. Macklin, p. 235. Prior's <i>Burke</i> , p. 74. Jesse, <i>Selwyn Corres.</i>

Name and Address.	Page.	Section.	1st Date.	Note.	Authority.
HAMILTON, HON. CHAS. Cobham, Pain's Hill, Surrey.	7	Country ..	1761	This design may have been for the 3rd s. of Charles, Lord Rinning, d. 1733. Eld. s. of 5th Earl of Hopetoun, m. Oct., 1771. Wesley notes owner has estate on sale after spending a lifetime in bringing to perfection. Retired to Bath, where d. 1787. "I have been to see Mr. Hamilton near Cobham where he has made a really fine place out of a most cursed hill." S.S.	B. of E., 1777, Vol. 1 p. 106 Dodsley, 1761, says gardens newly laid out. H. Walpole in 1748 Vol. 2, p. 332
HAMILTON, GENERAL.	55	Unknown .	....	Major James Hamilton is a subscriber to <i>Spalatro</i> . He took part in Anson's voyage to Chili, etc. Of the 8th Dragoons, retired 1762. Built a house at Musselburgh which he called Olive Bank, site now occupied by N.B. Ry In 1813 there was a Capt. H. of Drummeland a seat near Dalquharan (q.v.)	A. C., <i>Auto.</i> , 1745 p. 202 <i>Topo. Dict. of Scot.</i> , by N. Carlisle, 1813.
HAMILTON, MR. St. James's Square, St. Martin's Lane.	49	London ..	1772	John Hamilton of Bargeny appears as a subscriber to <i>Spalatro</i> . His seat is adjacent to the above	<i>Topo. Dict. of Scot.</i> , by N. Carlisle, 1813
HANNAY, SIR SAMUEL, BART. Kirkdale, Creetown, Kirk- cudbright, Wigtown- shire.	20	Country ..	1787	S. H. of Kirkdale, a merchant in London, h. in 1783 of Sir Robt. H. of Mochrum, Bart.; he m. d. of Mr. Meade and was M.P. for some years. Suc. by his eld. s., Sir Samuel of Mochrum and Kirkdale, Bart., d. <i>imm.</i> 1841. Three brothers mentioned with estates in Kirkcudbright	R. L. G. Adam <i>Report</i> , 1788, p. 208
Putney Heath, Hill House,	26	Country ..	1780		
HARBORD, SIR HARBORD, BART. Ganton Park, Norfolk (1 m. N.W. of North Walsham) (Albemarle Street, 1772.)	15	Country ..	....	M.P. Norwich 1772, c. Baron Suffield of S. in Norfolk, Aug., 1780. M. Mary, d. and co-h. of Sir Ralph Assheton, Bart., 1760; she d. 1823. Wedgwood sells to him and his mother at Bath June 1772	Jesse, Selwyn <i>Corres Royal Kal.</i> , 1772. H.W. <i>Letters to B.</i> , Vol. 1 p. 469
HARBOROUGH, EARL OF, Stapleford, Leicestershire, (Whissendene, Co. Rutland).	29	Country ..	1773	Robert Sherard, 4th Earl Harborough, b. 1719 suc. his brother Bennett 1770. M. (1) Cath., d. of Edw. Hearst of Salisbury; (2) 1767 Jan. 1 of Wm. Reave of Melton Mowbray, 1772 Dorothy, d. of Wm. Roberts of Glaston, Co. Rutland. He died 1760	
HARCOURT, EARL OF, Nuneham Harcourt, 10, Leicester Fields 1772	24	Country ..	....	George Simon H. (1736-1809), 2nd Earl of Harcourt 1751 eld. s. of 1st Earl H., who was Gov. to G. III, P. of W. 1761 Ambass. for King's marriage. 1777 Ld.-Lt. of Ireland <i>D.s.p.</i> 1777, falling into a well at Nuneham "A marvel of pomposity." G. S. H. m. 1765 Hon. Eliz. Vernon (d. 1826), d. of 1st Baron Vernon. Correspondent W. H. between 1763-85. Quarrel over Fox's India Bill.	H. W., Vol. 6, p. 11. H. W., Vol. 8, p. 166.
HARLEY, ALDERMAN HON. THOMAS M.P. (152) Aldersgate Street.	34	London ..	1771	1. H. (1736-1804), 4th s. of Edw., 3rd Earl of Oxford and of Martha, d. of John Morgan of Tisbury, Wilt. B. 1730 m. 1752 Anne, d. of 1st Viscountess M.P. Leominster Sheriff 1763. Burnt No. 45, Lord Mayor 1767, defeated Wilkes in City Election 1767. M.P. Hereford, his native place, 1776-1802. Set up in Aldersgate, and in 1778 joined Sir Chas. Raymond in establishing bank in George Street, Mansion House. "Raymond, Harley, Webber and Co." with Drummond contract to pay Eng. Army in America in gold. Large estate at Berrington, near Leominster; built mansion there. Only s. Edw. d. 1768 - 5 d. survived him. 2nd d. m. Robert, 10th Earl of Kinnoull	N. D. B
HARRINGTON, EARL OF, St. James's, Stable Yard Road, (Petersham, Surrey.)	49	London ..	1773	Lord Petersham (1710-1779). Wm. 2nd Earl of H., general officer in Army. m. 1716 Caroline Fitzroy, eld. d. of 2nd Duke of Grafton. She d. 1784. Suc. by Charles his s., 3rd Earl, 1784; 1829 who m. 1779 Jane, d. and co-h. of Sir John Fleming, Bart., of Brompton Park	Burke's <i>Peers</i>
HENDERSON, MR.	55	Unknown .	1777	Perhaps Wm. Henderson a Collector, who d. at Charlotte Street, Fitzroy Square, where he was a neighbour of Constable. See, however, under G. Keate later on	<i>Rainy Day</i> , J. T. Smith W.W. Edit., 1905 p. 85
HENLEY, LORD CHANCELLOR, The Grange, Hants.	15	Country ..	1764	Robert Henley, c. Baron H. 1760. Lord Chancellor 1761. Earl of Northington, May, 1764. President of Council 1766, d. Jan., 1772, suc. by his s. Robert H. (1717-1770) d. 1771	Jesse H. W. Vol. 8, p. 139
HERON OF HERON PATRICK, Kinoktree, near Newton Douglas)	55	Unknown .	1777	Relation of A. C. His d. m. Captain Steuart of Physgill, killed at Prestonpans 1745 and buried in churchyard. "Independent fortune but much diminished from what it was."	A. C., <i>Auto.</i> , p. 158 Adam <i>Report</i> , 1788 p. 199

APPENDIX OF ADAM DRAWINGS. INDEX OF CLIENTS.

75

Name and Address.	Page	Section	1st Date	Note	Authority
HERTFORD, EARL OF. Grosvenor Street (Lower) (16 in 1794). (Sandywell, near Cheltenham.)	39	London ..	1761	Francis, 1st Marquess of H., c. Earl H. 1759-1765 Ld.-Lt. Ireland. Ld. Ch. 1766. M. 1741 Isabella, y. d. of Charles, 2nd Duke of Grafton. B. 1718, suc. 1731, d. 1794. General Seymour Conway was his brother. The General was Sec. of State for the Northern Department, in 1795	Several but unimportant references in Jesse Selwyn's <i>Corres.</i> Also in <i>Diaboliad</i> , 1777.
HERVEY, GENERAL THE HON WILLIAM. (Ickworth Lodge (?), Bury St. Edmunds, Suffolk).	18	Country ..	..	Uncle of F. Augustus Hervey, Earl of Bristol and Bishop of Derry, who built a circular house in Ireland and a replica at Ickworth (d. at Albano 1803). Soane's patron in Italy 1779-80. W. H. b. 1732, d. unm. 1778; s. of John, Lord Hervey, 1st Earl.	A. Young, <i>Auto. B.</i> , p. 105, 1782.
HERVEY, CHRISTOPHER.	33	Unknown .	1766	The Harveys of Bargy Castle connected with the Harveys of Kyle. Also connected with the Coalbrookes of Chulham Castle. Chris. H. may have been of this family. S.S.	B. J. G., 1847
HESSE, GEORGE Adelphi.	34	London ..	1770	G. H. a boon companion of the Prince of Wales; shot himself at his house in the Adelphi June 1, 1788.	H. W., Vol. 14, p. 51. <i>Gent. Mag.</i> , 1788, p. 568.
HESSE, MR Paddington.	47	London .	..	No doubt the same	
HOBART, HON. GEORGE 33, St. James' Square (afterwards Derby House).	19	London .	1773	Hon. G. H., s. of John, 1st Earl of Buckinghamshire (d. Sept., 1756) by his 2nd wife, Eliz. Bristow, b. . . m. 1727, d. 1762; left 2 s. George and Henry. Hon. George m. 1757 Albinia, d. and co-h. of Lord Vere Bertie, eld. s. of Robert, 1st Duke of Ancaster. He suc. to title in 1793 on d. of his half-brother John, the 2nd Earl, who was Ambass. to Catherine II of Russia 1762-65, suc. by Sir G. Macartney G. H. went as secretary to his brother's Embassy. "Mr. H. Lord B.'s brother managing the Opera." (1771.) d. 1804.	Collins' <i>Peerage</i> , 1766.
HOBCEAFT, JOHN 18, Mansfield Street.	12	London .	1772	Probably one of the builders in the Street Schema. Mr. John Hobcraft appears as a subscriber to <i>Spalatro</i> .	
HOGG, THOMAS. Newliston, West Lothian	24	Country .	1789	T. H., s. of Roger Hogg, brother-in-law of the Earl of Lauderdale.	
HOLLAND, LORD. Kingsgate, Isle of Thanet Piccadilly House (after Melbourne House, Piccadilly)	20 15	Country . London .	1707	Henry Fox, 1st Baron Holland (1705-74), Sec. War 1746. Paymaster General 1757. Leader Hse. of Commons 1762. Cr. Lord Holland and Baron Foxley in Co. Wilts, April 16, 1763 Vt. 1744 Georgiana C. Gordon, eld. d. 2nd Duke of Richmond (1723-74). S. of Sir Stephen Fox. His elder brother was c. Earl of Hchester by Geo. II. C. J. Fox was s. of Lord Holland; he sold Kingsgate. "Of Ministers I never knew but one in my life I could pass an hour with pleasantly which was Lord Holland." S.S.	Wraxhall, pp. 69 and 34. Jesse Selwyn <i>Corres.</i>
HOME, COUNTESS OF. 20, Portman Square. (Hireel, Berwick.)	48	London .	1775	D. and h. of William Gibbons or Vere in Jamaica widow of James Lawes, m. 1742 William, 8th Earl of Home, who d. at Gibraltar 1761. She d. 1784, d.s.p. Alexander, a clergyman of C. of E., brother of Earl Home, suc. as 6th Earl. Lord Home mentioned as close friend of Duke of Argyll 1758, at Prestonpans 1745	A. C., <i>Auto.</i> , pp. 147-151.
HOPE WEIR (VERE), HON. CHARLES (Craigiehall)	33	Unknown .	1777	2nd s. of Charles Hope, 1st Earl of Hopetoun m. (1) Cath., d. and h. of Sir Wm. Weir, Bt (2) 1746 Anne Vane, d. of Henry, 1st Earl of Darlington; (3) 1766 Helen, d. of George Dunbar. He d. in 1791. Name changed to Hope-Vere. Many children and grandchildren in Army, Navy and Bar. Governor of Blackness Castle. S.S.	Adam <i>Report</i> , 1788, pp. 110 and 229.
HOPETOUN, EARL OF. 16, Cavendish Square, and 1, Harley Street (now 2). (John Street, Cannongate before 1788.) (1819, Dumfries, Winchburgh, nr. Newliston.)	35 and 40	London ..	..	James, 3rd Earl of H. (1741-1817), with Scots Guards at Minden, L.-L. Co. Linlithgow. M. 1766 Eliz., eld. d. of George, 6th Earl of Northesk, d. 1793. "Maintained the dignity and noble bearing of a Scottish baron with the humility of a Xtian." Suc. by half-brother Sir John Hope, 4th Earl, b. 1765, d. 1834 suc. by eld. s. of his 2nd marriage. S.S.	O. N. E.

Name and Address.	Page	Section	1st Date	Notes	Authorities.
HOWARD, SIR GEORGE, K.B. (po, North Audley Street, in 1794.) (Stoke Green, Thames Ditton.)	55	Unknown	1783	Sir G. H. obtained Command of the Forces of the Connection Duke of Norfolk. "Universally esteemed, highly bred and a gallant soldier." Served in Seven Years War in Germany up to 1763 with distinction. Col. 3rd Regt. Foot 1749. Govn. Chelsea Hospl 1795. D. 1796. M. 1776 Eliz., d. of Peter Beckford of Jamaica and sister of W. B. 1. Font Hill, who had m. 1745 Thos. Howard 2nd Earl of Effingham (1714-63). She d. 1791. "Lady E. seems mighty good humoured friendly woman. Sir G. is pompous yet he too is good humoured as his lady." S.S.	Wraxall p. 618. Burney, <i>Memoirs</i> , Vol. 3, p. 194, 1786. See B. of E., Vol. 1, p. 132.
HUDSON, SOLOMON. Portland Place.	47	London	1775	Probably a builder in the Street Scheme.	
HUME, JOSEPH. Ninewells House (nr. Dunse, Allanton, Berwick)	24	Country	1760	J. H. father of David Hume (<i>q.v.</i>). Dunse Well was in high vogue in 1753. J. H., Laird of Ninewells, eld. brother of David H. Mr. and Mrs. Home of Polwarth Manse, latter aunt to Mary Roddam, who m. Dr. Alex. Carlyle. John Home (Douglas) passed half his time in this house. Capt. Joseph H. of N. appears in A. Report 1788, <i>ibid.</i> , independent estate nephew of Dr. H. historian	A. C. <i>Index</i> , p. 2, 5 Adam Report, p. 63.
HUME, DAVID. Edinburgh (Monument)	11	Country	1777	D. H. and s. of J. H. of Ninewells, b. 1711. mother was d. of Sir David Falconer (Lord Newton, a Judge). Early law studies, 1734 business at Bristol. Life in France, 1737 <i>Treatise on Human Nature</i> . 1747 Sec. Embassy Turin, 1752-57 Librarian Advocate Lib. Edin. 1754 <i>History of England</i> . In 1758 in Lisle Street, Leicester Square 1763 66 Embassy Paris. 1762 Rousseau in England. Under-Sec. State with General Conway 1765-68. 1775 illness, tries Bath; d. Aug. 1776. Chose his own place of burial. Left £100 to build a bridge at Ninewells. Settling in New Town Edinburgh, 1772. Final return to E. was in 1790. Memorial in Calton Burying Ground Edin. Note.—Ninewells is so close to Berwick that D. H. may be said to have missed being an Englishman by a mile or two. S.S.	Chambers, <i>Bio. Dict.</i> <i>Em. Scots</i> . N. D. B.
HUME, SIR ABRAHAM, BART. Wormleybury, Herts. 17, Hill Street (20 in 1794) (Fernside, Berwickshire).	31 43	Country London	1777 1778	Alex. Hume, d. 1765, suc. by his younger brother Abraham, c. Bart. 1769, m. 1746 Hannah 6th and youngest d. of Sir Thos. Frederick. Su. by his s. Abraham, 2nd Bart., Oct., 1772, l. 1749 at Hill Street, d. 1838, m. April, 1771 Amelia, d. of John Egerton, Bishop of Durham no issue as his 2 d., Amelia Baroness Farnborough and Sophia, Baroness Brownlow John Cust, 1st Earl, d. before him, 1774-80 M.P. Petersfield, F.R.S. 1775. V.-P. Geol. Soc. 1800-13. "A merchant in London, Little connected with the Country." List of voters in Berwickshire. Collection minerals and precious stones and Old Masters Bologna and Venice (1786 1800). S.S.	N. D. B. Cussan's <i>Heris</i> , Vol. 2. Adam Report, 1788, p. 73
HUNTER, THOMAS. Glencarse House, close to Perth, N.B.	15	Country	1760	"Independent. Made his money by farming."	Adam Report, 1788, p. 275
HYNDFORD, EARL OF. Mauldsley Castle, Clydesdale Lanark. 8, John Street, Cannongate	22	Country	1701	Andrew Carmichael, 4th Earl of H., suc. 1768, m. Janet Grant, d. of Lord Prestongrange, title extinct since 1817.	
INGLIS, SIR PATRICK. Sunnyside House (after called Kingston Grange nr. Drum, Mullothian).	20	Country	1785	S. of Sir John Inglis of Cramond and Anne Cockburn of Ormiston. Painted by Raeburn. His brother was Admiral Charles Inglis	<i>Life of Sir H. Raeburn</i> , <i>R.A.</i> , by W. Raeburn. Andrew, 1886.
INNES, LADY. (Cowie, nr. Stonehaven, be- tween Glasgow and Aberdeen, 1810.)	55	Unknown	...	Possibly of the family of Innes of Edengight House, Keith Banffshire. See Sir Ludovick Grant <i>antea</i> . Mr Wm Innes subscriber <i>Splato</i>	
IRWIN, VISCOUNT. Temple Newsham, Yorks.	30	Country	...	Charles, 6th Visct. I., d. at T. N. 1778, leaving 5 d., one m. Marquess of Hertford	
JAMES, SIR WILLIAM, BART. Gerrard Street Soho.	37	London	1781	1721-83 M.P. for West Looe, Chairman F. I. Direct. Naval Service. Captured Severndroog 1755 and Fort Gheriah 1757. Returned to Eng 1759, c. Bart. 1778, d. in Gerrard Street Origin obscure. His only d. m. Mr. Boothby Parkyns after Lord Ranelagh. "No advantage from Education; but he possessed strong natural abilities aided by a knowledge of Mankind"	N. B. J., Wraxall, p. 602.

APPENDIX OF ADAM DRAWINGS. INDEX OF CLIENTS.

77

Name and Address.	Page.	Section.	1st Date.	Note.	Authority.
JOHNES, THOMAS. Stanage House and Church, Radnorshire.	29	Country ..	1780	Ld.-Lt. Co. Cardigan and M.P. Radnorshire, d. 1816, aged 67. His brother Samuel, Rector of Welwyn in Herts. Promoted a Bill in 1792 for a repository for Papers in London like the Register House of Scotland.	B. L. G.
JOHNSON, JAMES (BISHOP) Worcester Cathedral.	31	Country ..	....	J. J. d. Nov. 26, 1774, fell from his horse at Bath. He was 2nd master at Westminster School under Dr. Nicholls (d. 1763).	H. W., pp. 9, 101-2. <i>Memoirs Coleman Family.</i>
JOHNSON, ALEXANDER. Chamfleurie House, Linlithgowshire (on road Edinburgh to Glasgow by Falkirk).	6	Country ..	1790		
JOHNSTON, SIR JAMES. Westerhall, Dumfriesshire. (Westerhall, Langholm, Dumfriesshire.)	30	Country ..	1790	Sir James Johnson of Westerhall, whose brother Sir William, 5th Bart., who suc. and assumed name of Pulteney on his marriage. Dr. Alex. Carlyle (1722-1804) connection by marriage to the Johnsons. Sir J. J. (1726-94), 4th Bart., Lt.-Col., M.P.	Dr. Alexander Carlyle, <i>Memoirs</i> , ed. J. H. Burton, 1910, pp. 176, 188.
JOHNSTONE, JOHN. Alva House, Clackmannanshire.	2	Country ..	1789	"Very Rich from India. Brother of Mr. Pulteney and Sir James Johnstone."	Adam Report, 1788, pp. 312 and 333.
Donovan House, Stirlingshire.	9	Country ..			
JONES, JOHN. Charlton, Kent. (Manor House, Charlton?)	6	Country ..	....	"Mr. Jones m. heiress of the Manor House which was lived in by the last two Earls of Egmont. Built by Sir Adam Newton and attributed to Inigo Jones.	B. of E., Vol. I, p. 68.
KEATE, GEORGE. (8, Charlotte Street, Bloomsbury, 1794, now 10, Bloomsbury Street.)	36	London ..	1772	G. K. (1730-97), s. and h. of G. K. of Isleworth, b. at Trowbridge, Wilts. Family property. Edu. Kingston-on-Thames. Called Bar 1753. Lived abroad, Geneva, Rome, 1755. F.S.A., F.R.S. 1766. M. 1769 Jane Cath., d. of Joseph Ifudson. Sometime Dutch Consul Tunis. His d. G. K. (1770-1850), m. John Henderson, B.C.L. (1764-1843), of Adelphi Terrace, amateur artist. G. K. books, <i>Alps, Epistle to Angel. Kaufm.</i> , 1781, <i>Distressed Poet</i> re lawsuit v. Adams fall of a ceiling. <i>Journey to Margate</i> 1779. D. 10 C. Street. S.S.	N. D. B. Angier's <i>Isleworth</i> . Lysons' <i>Engrons</i> . Miss Burney, <i>Early Diary</i> , pp. 152, 305-7.
KENNEDY, THOMAS. Dalquharran Castle, (Daily, Carrick, Ayr.)	9	Country ..	1782	Kennedy of Dunure, the family from which the Marquess of Ailsa (see Cassilis, Earl of) is descended. Thomas Kennedy, nephew of T. K., Lord Adv. Scot. temp. O. A., m. Jean Adam of Blair Adam and d. 1819; left s., Rt. Hon. T. Francis K., P.C. "Brother-in-law to Mr. Wm. Adam. A very independent man. Much respected."	Adam Report, 1788, p. 35
KENRICK, JOHN.	55	Unknown ..	1783		
KEPPEL, ADMIRAL VISCOUNT. (Elveden, Co. Suffolk.)	55	Unknown ..	....	1725 86, 2nd s. of 2nd Earl of Albemarle. 1st Lord Admiralty 1782. D. 1809. Admiral 1778. Command Channel Fleet Battle of Ushant. Visct. 1782. With Anson in voyage round the world 1751. Famous interview with Dev of Algiers. "I ever looked upon Lord Keppel as one of the greatest and best men of the age."	Edmund Burke.
KERR, JAMES. Woodburn House, Dalkeith.	31	Country ..	1792	James Kerr of Morriston, a very rich man. Lives constantly in London. A considerable estate in Co. B. Has an only son George also a voter."	Adam Report, p. 65.
KERRY, EARL OF, Portland Place, Portman Square, (Chief seat, Lixnaw, Co. Kerry, up to 1818.)	45 48	London .. London ..	1774 1769	Francis Thomas Fitzmaurice, 22nd Baron and 3rd Earl of Kerry. b. 1740, d. s. p. 1818, m. 1768 Anastasia, d. and co-h. of Daly Quansbury, Co. Galway, who d. 1799. Earl suc. in 1747 his father, b. 1694, 2nd Earl (Coldstream Guards), Marquess of Lansdowne successor to family in 1818. Thomas, 1st Earl K., m. Anne, d. of Sir Wm. Petty and sister of Henry, Earl of Shelburne; his 2nd s., John, was c. Earl of S.	<i>The Peerage of Ireland</i> , Kimber, 1768.
H.M. THE KING. Richmond Park, Surrey.	26	Country ..	....	George III, s. of Frederick, Prince of Wales, eldest s. of George II, who d. 1751. His uncle Wm., Duke of Cumberland, d. 1765. His brothers, Edward, D. of York (d. 1769), Wm., D. of Gloucester (d. 1805). Geo. III, b. 1738, reigned 1760-1820. 1st illness 1788, Regency 1811, d. Jan. 29, 1820. M. 1761 Charlotte Sophia of Mecklenburg-Strelitz (1744-1818). His sons Geo. IV, Fredk., Duke of York (d. 1827), William IV (1837), Edward, Duke of Kent (1820), Ernest Aug., Duke of Cumberland and King of Hanover (1851), Adolphus Fredk., Duke of Cambridge (d. 1850).	

Name and Address	I	Seat	1st Date	Vol.	Authority
KINNAIRD, LORD. Drumma Perthshire Inchture Perthshire, is family seat	11	Country	1700	George 7th Baron K. Repr. Peer 1787, m. 1777 This d. of Griffin Ramsay of New Palace Yard S.W. banker. He d. 1808. His father Charles, 6th Baron K., d. 1767, had m. Barbara d. of Sir James Johnstone of Westerhall	Burke's Peerage
KINNOULL, EARL OF Brodsword Hall York (seat country Section page 5 (Dupplin Castle, Perth, family seat and Bal- housie Castle, Perth.)	12	Unknown	1700	Thomas Hay, 8th Earl of K., suc. 1758. M.P. Cambridge. Ambassador Portugal 1759. P.C. B. 1710. Brother of Robert Hay Drummond Archb. of York (1761) d. 1776 whose s. suc. as 9th Earl. The 8th Earl m. Constantia d. and h. of John Kyrie Ernie of Whetham Wilts, d. s.p. 1787. She d. 1753. S.S.	Burke's Peerage
KNATCHBULL, SIR WYNDHAM BART Hatch House Kent (Merham Hatch near Ashford.)	13	Country	1703	Sir W. Knatchbull Wyndham, 6th Bart., M.P. d. imm. Sept. 23, 1763 when title reverted to his uncle, Sir Edward K., 7th Bart., who d. 1780. S.S.	Burke's Peerage
LAUDERDALE, EARL OF Dunbar (25m. each way from Berwick and Fdm burgh. Thirlstane Castle (C. Berwick	14	Country	1700	James, 8th Earl of L., b. 1750, m. 1782 Eleanor, only d. and h. of Anthony Todd. He suc. Aug. 1789, was c. peer U.K. 1806, d. 1839. His father, James 7th Earl, was Lt.-Col. in Army and m. 1749 Mary d. and co-h. of Sir Thomas Lombe, Alderman City of L. she d. 1780	Burke's Peerage
LASCELLES, LIEUT. GENERAL	15	Unknown	1701	Francis, General in the Army. Groom of the Bed chamber to Geo. III, d. imm. 1799. Younger brother of Edwin L., c. Lord Harewood Design for a vase drawn f.s. marked "Ja Adam." "Distinguished for easy dignity manliness and good sense"	Cameron Regt. Records
LASCELLES, EDWIN M.P. EARL OF HARE- WOOD Harewood House, York shire Old Bond Street 1772 42, Wimpole Street, m. 1794	16	Country	1750	Henry Lascelles of H., M.P. for North Allerton a Director of the W. E. I. Co., m. Janet, d. of John Wetsstone of Barbadoes, d. 1745, suc. by Edwin L., c. 1760 Lord H. of H. Castle, m. twice, d. s.p. 1795. Barony exp. Henry L., was s. of Daniel L. of N. V. and the heir at law to Edwin L. was Edw. L., c. 1st Earl Harewood descent by a 2nd marriage. Edw. Edward and Daniel all subscribers to <i>Spalding</i>	
LEGH, MR. (Norbury) Booths Hall near Knutsford Cheshire,	17	Country	1701	Peter Legh, b. 1722, in 1745 completed erection of N. B. Hall. M. 1744 d. and co-h. Peter Wade she d. 1704. He d. 1803 and was suc. by s. Willoughby, b. 1749, d. imm. suc. by brother John L. of Bedford Square and Yorkington, Cheshire, m. 1742 Isabella d. and co-h. of Edw. Dawson of Wharton in Lanca- shire. J. L. d. 1826	P. L. C.
LISBURN, EARL OF Mamhead near Clondleigl. Devon 1766 "has taken an excel- lent house in Grosvenor Square"	18	Country	1700	Rt. Hon. H. Wilmot Vaughan, 4th Visct Lisburne 1766. Appointed Lord of the Adm. 1770 S.S. Cr. 1776 1st Earl, d. Jan. 6, 1800, m. 1751 Eliz. only d. of Joseph Gascorne Nightingale of Mamhead (2) 1761 Dorothy, eld. d. of John Shafto of Whitworth Co Durham, who d. 1805, suc. by Wilmot, only s. 2nd Earl d. imm. 182	Wraxall, Vol. 1, p. 267 Jesse, Selwyn Corres.
LOCKE, WILLIAM 41 and 21, Portman Square (Norbury, near Mickleham Surrey	19	London	1700 1770	W. Locke or Lock (1742 1810), art amateur Connection of J. L., philosopher. Bought 1771 estate Norbury, built house. Same sold 1810 by s. Room decor. landscapes by G. Barrett Cipriani etc. 2 s. Wm and Geo. and 1 d. Amelia. Friend Fanny Burney. Camilla Cot- tage on his estate. S.S.	N. D. B. F. Burney <i>Diary</i> and <i>Memoirs</i> , Mme. d. Arblav.
LOUGHBOROUGH, LORD Rudding Hall Yorksire	20	Country	1700	See Wedderburn	
LOFTUS, RIGHT HON. CHARLES Loftus Hall Fethard Co Wexford Elv Castle Enniskillen Kearney Abbey near Droghda	21	Country	1700	Robert Charles Tottenham b. 1748, who suc. d. arms and name of Loftus Feb., 1785 C. Baron L. June 1785. Nephew of Hon. Henry Loftus, b. 1700 c. Earl of Elv 1771 and Ls.p. 1783. 1789 Visct., 1794 Earl of Ely, 1800 Marquess and Peer U.K. as Baron Loftus of Long Loftus, Co. York 1801. M. 1760 Jane eld. d. and co-h. of Robert Myhill of Killarney S. John suc. as 2nd Marquess	
LOWTHER, SIR JAMES EARL OF LONSDALE Lowther Hall Penrith Whitehaven Castle Cum- berland	22	Country	1700	Sir Wm. Lowther d. at Rome 1756, age 26, left great fortune to his cousin James L. (1736 1802), c. 1st Earl of Lonsdale May 24, 1784 Visct. and Baron Lowther of Whitehaven in 1797 M. 1761 Margaret, d. of John, Earl of Bute; she d. 1824. "Imperious and morose tyrant of Cumberland and Westmorland." M.P. Cumberland 1757. Westmorland 1761 controlled 9 seats. In 1781 he brought in Wm. Pitt for Appleby. J. L. was 2nd s. of Robert I. of Maulds Mealm. Ravensworth, Westmor- land. S.O.T. Gov. of Barbados. S.S.	Jesse, Selwyn Corres. N. D. B. N. D. B. Howells <i>Lonsdale</i> and <i>Whitehaven</i> N. D. B.

APPENDIX OF ADAM DRAWINGS. INDEX OF CLIENTS.

79

Name and Address.	Page.	Section.	1st Date.	Note.	Authority.
LUBOMIRSKY, PRINCESS.	55	Unknown.	....	Polish Princess, mentioned by Sir R. M. Keith, <i>loc. cit.</i> 1775, as one of the leading families in Vienna. Prince Theodore L., s. of the Grand Marshal of Poland (1640-1702), entered the service of Austria and d. 1745 at his chateau of Viadrow. He was nearly chosen King of Poland in place of Stanislaus. "Lady Pembroke is to bring Princess L. to breakfast at Strawberry Hill." June, 1787	<i>Memoirs</i> , Sir R. Murray Keith, Vol. 1, p. 355. H. W., Vol. 14, pp. 7-9
LYON, HON. MRS. (Grosvenor Square in 1772.)	55	Unknown		Possibly Lady Catherine Lyon, or one of the Strathmore family. The Hon. Thos. Lyon M.P., brother to 8th Earl of Strathmore, m. June 12, 1774, d. of Farren Wren of Winchester in Durham. Glamis Castle and Hall Green in Scotland	A. C. <i>Auto.</i> , pp. 194, 311. Mrs. Delany. Vol. 4 p. 579.
LYTE, MR. Charlotte Street, Bloomsbury Square.	36	Town	1774	Might be a mistake for G. Keate (<i>q.v.</i>), or perhaps builder of a house in same street.	
MACDONALD, MR.	56	Unknown	1778	Possibly Wm. M. of St. Mauritius, Perthshire b. 1732. Sec. Highland Society 1784-1804 Painted by Raeburn 1803.	
MACDOWALL, WILLIAM. Castle Semple, Renfrew (Garthland Loch, Winnock and Carruth, Bridge of Weir, Renfrewshire, N.B.)	6	Country	1791	Col. Wm. McD. of Castle Semple, b. 1700, purchased fam. estate of Garthland from his cousin Wm. McD., who d. <i>unm.</i> 1775. Elected M.P. Renfrew 1768. M. Eliz., d. of James Graham of Airth by Lady Mary Livingstone, his wife, d. of Alex., 3rd Earl of Callender, and Lady Anne Graham, gt.-grandd. of the Duke of Montrose, by Eliz., his wife, who d. 1803. (1) Wm., his h., M.P. in 5 p., d. <i>unm.</i> 1810 and suc. his nephew. (2) James, at one time Provost of Glasgow (3) Dayhort of Walkinshaw, b. 1753, m. Nov. 1791, Wilhelmina, d. of Wm. Graham of Airth, Co. Stirling, and d. June, 1809. Wm. McD. is mentioned as a friend of Lord Kames with W. Adam, sen., Sir J. Anstruther and W. Fullerton. S.S.	B. L. G. See also Adam <i>Report</i> , pp. 346 and 279
MACDOWALL, DAYHORT. Walkinshaw, Renfrewshire	30	Country	1791		<i>Memoirs of Lord Kames</i> , Vol. 2, p. 332.
MACFARLAND, LADY BETTY.	56	Unknown	1765		
MACKENZIE, RIGHT HON. STEWART. Hill Street, B. Square, in 1772.	56	Unknown	1766	Hon. James Archibald Stuart, only brother of Lord Bute, assumed name of Mackenzie on suc. estate of gt.-grandfather, Sir George M. of Rosehaugh. He was Minister at Court of Sardinia 1750-62. Dutens, his secretary, m. Lady Betty Campbell, d. of John, 2nd Duke of Argyll, d. s. b. April, 1800, age 82. G. Grenville insisted on his dismissal by Geo. III, May, 1765, as a relation of Lord Bute. S.S.	Dutens' <i>Memoirs of a Traveller</i> . See Jesse G. III. A. C., <i>Auto.</i> , p. 434.
MACKENZIE, ALEXANDER. Seton (or Seaton) Castle Co. Haddington	28	Country	1780	"A good fortune. Son in the Army. Will be influenced by Lord Gower being the Agent for the Countess of Sutherland. Will not like to oppose Mr. Dundas."	Adam <i>Report</i> , 1788 p. 168.
MACPHERSON, JAMES. Balaville House, Badenock Fully Soul, Perthshire. Putney Common, Surrey. (Fludyer Street, S.W.)	3 30 26	Country Country Country	1766 1775	J. M. (1736-1796), b. Ruthven, Inverness. To London 1761 by invitation of Lord Bute. J. M. translator of Ossian. Returned to Inverness, bought estate in Badenock, d. at Belleville February, 1796. Site of ancient castle of Rats Did not live to see house finished. Writings mostly failures. <i>The Highlander</i> 1758, <i>Fingal</i> 1762, <i>Temora</i> 1763. Sec. Gov. West Florida 1764-6. M.P. Camelford 1780-86. Agent for Nabob of Arcot. Hume to Blair: "A strange heteroclit mortal and most perverse and unamiable . . ." (1763). Left £3000 in his will for monument; buried in W. A. S.S.	A. C. <i>Auto.</i> , pp. 417, 529. See Boswell's <i>Johnson</i> for many allusions.
MAJESTIES, THEIR. Buckingham House, St. James's	35	Town	1761	Geo. III, s. of Frederick, P. of W., s. of Geo. II who d. 1751. M. Feb. 8 Charlotte of Mecklenburg-Strelitz. Crowned in the Abbey Sept. 22 1761, having suc. 1760 on d. of Geo. II. S.S.	
MANCHESTER, DUKE OF. Kimbolton Castle, Huntingdonshire. (3. Welbeck Street, Cavendish Square, 1772.)	20	Country	1763	George Montagu, 4th Duke, 8th Earl of M., su. 3rd Duke (1710-62), 1737-1788. Lord Chamberlain 1782. Ambassador to Paris 1783. "His figure noble, his manners affable and corresponding to his high rank, prepossessed in his favour but his fortune bore no proportion to his dignity." M. 1762 Eliz., eld. d. of Sir James Dashwood of Northbrook and Kirkington, Oxfordshire. Suc. by s. Wm., 5th Duke, b. 1771, d. 1843. S.S.	Worsall p. 341.

THE ARCHITECTURE OF ROBERT AND JAMES ADAM.

Name and Address.	Page	Section	1st Date	Note	Authority.
MANSFIELD, EARL OF Kenwood, Middlesex (13, Bloomsbury Square 1772.)	19	Country ..	1764	To London from Perth in 1718, age 14. William Murray, b. 1704, 4th s. of David, 5th Visct Stormont. His mother only d. of David Scot of Scotstarvet, heir male of Scots of Buccleugh, King's Scholar, Westminster, 1719. Ch. Ch. 1723; abroad 1730, called Bar 1731. Sol. Gen. 1743, Att. Gen. 1754. 1756 c. Chief Justice King's Bench and Baron M. Suffered in Gordon Riots 1780, retired 1788. Earl Mansfield 1792 with remainder to nephew David Visct. Stormont. 1793 d.s.p. Kenwood. M 1738 Lady Eliz. Finch, d. of Daniel, 6th E. of Winchelsea. She d. April, 1784. S.S.	Chambers' <i>Bio. Diet. Em Scots</i> .
MARCH AND RUGLEN, EARL OF. (15 Piccadilly 1772.)	13	London ..	1774	William Douglas (1725-1810), 3rd Earl of March and 4th Duke of Queensberry ("old O"). Lord of Bedchamber. 1767 Vice-Admiral of Scotland. Joined with Fox in Regency Question. Suc. Oct., 1778, the 3rd Duke, who d. at age of 80. "Hors son Milord March il n'aime rien."—Mme. Defland. James, Rt. Hon. Earl of March and Ruglen. S.S.	Jesse, Selwyn <i>Corres.</i>
MARJORIBANKS ALEXANDER. Balbeardie House (1m. from Bathgate on road Edin- burgh to Glasgow, not far from Newliston)	3	Country ..	1763	Mr. M.—"Mr. Stuart of Buckingham Street is his father-in-law, uncle to Mr. Elliot." Edward M S S	Caldwell <i>Papers</i> , p. 283.
MAYNE, MAJOR Wimpole Street	31	London ..	1771	Sir Wm. Mayne and also Robert Mayne, Esq., appear as subscribers to <i>Spalatro</i> . William Mayne was m. 3 times and had 21 children <i>Crea</i> . Bart. 1763. P.C. Ireland 1766. Irish Peerage 1776. See Lord Newhaven. S.S.	
MCCULLOCK, JOHN Balhazv, Cree Town near Newton Douglas, Gallo way	3	Country ..	1788		
MELCOMBE, LORD. Hammersmith. (Eastbury, 6m. from Shaftesbury, Dorset)	69	London ..	1762	George Bubb (Doddington) (1691 July 28, 1762) a.d. of D. family of Somersetshire m. Jerimias Bubb, M.P. Carlisle, 1718; M.P. Winchelsea, 1720, on death of uncle G. D. took name of D. Spent £140,000 completing Eastbury, Dorset begun by Vanbrugh for his uncle. Parliamentary influence 1724 Lord of Treasury. 1710 joined oppo. to Walpole. 1744 Treas. Navy 1749 joined P. of W.'s party, then Newcastle and Pitt. 1757 speech against execution of Adm. Byng. Joined Bute 1761. C. Lord Melcombe. D. at Villa Hammersmith built by Rich. Morris, bequeathed to Thos. Wyndham who d. 1777. Left legacy for W. Wy. mausoleum. M. Mrs Behan, who d. 1756. D s.p. Friend of Sir F. Dashwood. Patron of Thomson	Wraxall. N. D. B. D.'s <i>Diary</i> , pub. 1784.
METHUEN, PAUL Corsham Court, Wiltc (Grosvenor Street in 1772)	7	Country ..	1761	P. M. of Corsham, M.P. for Warwick m. Cath d of Sir Geo. Cobb, Bart., d. 1795. His grandson Paul, 1st Baron Methuen. His only d. Christiana m. 1775 Frederick, 2nd Baron Boston S.S.	Dodsley, <i>Emm. J. v. d. s.</i> 1761. List of his pi- tures in Gros Street Mrs. Delany, pp. 5, 471.
MILBANKE, SIR RALPH BART. (19, Harley Street, 1701) Thorpe Perrow and Bar- ningham Park, News- ham Yorks	50	Unknown ..	1762	Sir R. M., 5th Bart., M.P., of Hainabv. Co. York suc. 1748, m. Eliz., d. and co-h. of John Hedworth, M.P., of Chester-le Street Co Durham. His s. Ralph suc. His 2nd s. John m. 1775 Cornelia, d. of Sir Wm. Chambers His d. Eliz. m. 1769 Sir Penniston Lamb, 2nd Bart. 1770 Baron Melbourne of Kilmore Co. Cavan, v. Visct. Melbourne 1780. Sir Ralph d. Jan., 1793. John M. S.S.	Burke's <i>Peerage</i> .
MILLAR, ANDREW. Pall Mall (Shop first near St. Clem- ent's Church Strand and then opposite Cath- erine Street, Tonson's)	13	London ..	1765	A. M. 1717 1768, bookseller in the Strand, estab 1729, publisher Fielding's works. Principal charge in publishing Johnson's Dictio- ary. J. called him the Macenas of the ag- BANKRUPT in 1750. See Boswell's <i>Johnson</i> Published Thomson's <i>Sensuous</i> and Hume and Robertson's <i>Histories</i> . His name is on the Adam print of the Admiralty Screen, "pub- lished by the Author Feb. 20. 1761, and sold by A. M. in the Strand, price 2s. 6d." In 1762 gave profit Thomson's book for monument in W. A. Appears as a subscriber to <i>Spalatro</i> 1767. resigned business to T. Cadell, retired to Kew where d. June 8. His widow Jane re-m. Sir Archd. Grant of Monymusk Aberdeen d at her house, Pall Mall 1788.	A. C. <i>Atto</i> , p. 200 N. D. B.

APPENDIX OF ADAM DRAWINGS. INDEX OF CLIENTS.

81

Name and Address.	Page.	Section.	1st Date.	Note	Authority
MILLS, LADY. (14, Tilney Street, Mayfair, in 1772)	56	Unknown .	1778	"Sir T. Mills, Lord Mansfield's nephew, is to marry Miss Moffat a great Fortune." Sir Thos. Mills, Scottish but otherwise origin conjectural, but understood under Lord Mansfield's protection. Town Major of Quebec, title of field officer and a squire to Knight of Bath, became Sir Thos., introduced Rich. Cumberland to British Coffee House and Mrs Anderson. He d. 1792.	Delany, <i>Memoirs</i> , Vol. 5, p. 27, date Sept., 1774. R. C., <i>Memoirs</i> , p. 343, 1807.
MILTON, VISCOUNT. (14, Tilney Street, Mayfair, in 1772)	56	Unknown .	1775	Joseph Damer, 1st Baron M., after Earl of Dorchester, lost his wife 1775 and s. 1776.	Jesse, <i>Selwyn Corres.</i>
MONTAGU, DUKE OF. Richmond, Surrey. (4, Privy Gardens, 1772.)	26	Country ..	1772	Cardigan, c. Duke 1766, m. sole h. of the Duke of M., was Constable of Windsor Castle. His eldest s. John, Marquess of Monthermer, d. unm. April, 1770.	Jesse, <i>Selwyn Corres</i> F. Burney, <i>Diary</i> , Vol. 3, p. 191.
MONTAGU, MRS. Hill Street. (Portman Square. Denton Castle, Northumberland, and Sandford, Berks.)	41	London ..	1766	"Mrs. Montagu's very elegant house in Hill Street." Elizabeth M. (1720 1800), author <i>Essays on Shakespeare</i> , 1769, d. of Mathew Robinson of Rokeby in Yorkshire and Mount Morris in Kent, m. 1742 Edw. Montagu, grandson of 1st Earl of Sandwich. Her husband d. 1775. S.S.	Wraxall, p. 85 (1776). A. C., <i>Auto.</i> , and other numerous references.
MONTROSE, DUKE OF. Buchanan Castle, Stirling.	3	Country ..	...	William, 2nd Duke of M., suc. Jan. 1742, m. Oct., 1742, Lucy, d. of John, 2nd Duke of Rutland (d. 1788). He d. 1790, suc. by his s. James, 3rd Duke, b. 1755, who m. (1) 1785 Jemima Eliz., d. of John, 2nd Earl of Ashburnham, who d. 1786; (2) 1790 Caroline Maria, d. of Geo., 4th Duke of Manchester. S.S.	Burke's <i>Peerage</i> .
MONTGOMERIE, COL. THE HON. ARCHIBALD. Piccadilly, Deputy Ranger's Lodge. See Eglington, Earl of.	45	London ..	1766	Hon. Archd. Montgomery, after General in Army and Equerry to the Queen. M.P. Apr. 1761, suc. as 11th Earl of Eglington and Lord Montgomery in the district of Cunnynham in Co. Ayr to his brother, 10th Earl, Oct., 1769, M. Oct., 1770, Jane, d. of Earl of Crawford, who d. 1778.	
MOUNTSTUART, VISCT. Cardiff Castle, Glamorgan-shire. (Mount Stuart, Rotheray, Isle of Bute.) (Grosvenor Street in 1772.)	6	Country ..	1777	Lord Bute's eld. s., John Lord M. S., afterwards 1st Marquess of B., b. 1744, m. 1776 Charlotte Jane, d. and co-h. of Herbert Hickman, 2nd and last Visct. Windsor and 2nd Lord Mountjoy of Ireland. She d. 1800. He d. at Geneva, 1814. Suc. by his grandson.	Burke's <i>Peerage</i> . Jesse, <i>Selwyn Corres</i>
MOREHEAD, WILLIAM. Herbertshire House, Stirlingshire.	17	Country ..	...	"A sensible man. Moderate, a good estate. A family. Will go with Sir Thomas Dundas," S.S.	Adam <i>Report</i> , 1788, p. 328.
MAIRE, JOHN. St. George's Square, Glasgow, Lanarkshire.	14	Country ..	1792		
MUIRHEAD AND DUNMORE. Ingram, John and Campbell Streets, Glasgow.	14	Country ..	1792	Robert Muirhead, merchant in sugar trade, member Pig Club (1798 1807).	<i>Glasgow and Its Clubs</i> , by John Strang.
MURE, HUTCHINSON. Great Saxham House, Bury St. Edmunds, Suffolk.	15	Country ..	1762(?)	James Mure of Roddens in Ireland had 18 children, 2, Col. George and Capt. Alexander, wounded at Fontenoy; the third was <i>Hutchinson</i> M. of S. H., a merchant in London. The descendants of George and Hutchinson settled in Suffolk. He was nephew to following. S.S.	B. L. G.
MURE, MR. BARON. Caldwell (Uplawmoor by Glasgow, Lanarkshire.)	5	Country ..	1771	William Mure of Caldwell, M.P. Co. Renfrew 1745-61, Baron Scots Exchequer 1761, m. Katherine, d. of James Graham, Lord Easdale, d. 1776. Friend of D. Hume, 1st Duke of Argyll. "Baron Mure who was a man of business and sound sense was employed while Bute was in power as subminister for Scotland." Had been intimate with B. in Bute prior to 1745. Suc. by his s., Col. Wm. Mure, who m. 1701 Anne, eld. d. of Sir James Hunter Blair, 1st Baron of Dunskey. He d. 1831, age 73.	B. L. G. <i>Argyle Letters</i> , A. C., <i>Auto.</i> , pp. 434 and 482.
MURRAY, LORD JOHN. Banner Castle (nr. Sheffield), Yorkshire.	3	Country ..	1782	Lord J. M., s. of John, 1st Duke of Atholl by his 2nd wife (Mary, d. of 7th Lord Ross). This Lord J. M., b. 1711, was M.P. Perthshire 1734-36 and a General. He m. 1758 Miss Dalton of Banner Cross, Co. York, heiress, and d. 1787. His sister Mary m. 1749 James, 6th Earl of Findlater, q.v.	

APPENDIX OF ADAM DRAWINGS. INDEX OF CLIENTS.

83

Name and Address.	Page.	Section.	1st Date.	Note.	Authority.
OLIVER, RICHARD. Low Leyton, Essex. (Fenchurch Street, 1772.)	21	Country ..	1767	Richard O. (1734-84), politician, s. of Rowland O., Judge Court of Leeward Isles, b. St. John's, Antigua, sent to London to office of his <i>uncle</i> , Richard O., West India merchant. Drapers Company 1770, M.P. City 1770-80. Committed to Tower 1771. Early supporter of Wilkes. Oppo. American War. Left for Antigua, Nov., 1778, d. on return 1784. M. Feb., 1758, his cousin Mary, d. of Richard O. of Low Leyton, d.s.p.	<i>Life of Shelburne.</i> N. D. B.
ORD, LORD CHIEF BARON 8, Queen Street, Edinburgh.	12	Country .	1770	Ord or Orde, Robert, d. Feb. 4, 1778. Ch. B. Baron Scottish Exchequer about 1775? F.H. s. of John O., Under-Sheriff Newcastle-on-T., by Anne Hutchinson. Early move to Edinburgh. M. Mary, eld. d. of Sir John Darnell, Kt. Their d., Eliz., m. Robert Macqueen, Lord Braxfield, Edu. Trin. Coll., Camb. B.A. 1750 Master Chancery 1778, M.P. Midhurst, Hastings and Hendon 1774-90, F.R.S. Buried at Fulham. One of the Trustees of the Register House, Edin. His d.'s trick on David Hume their neighbour in Edinburgh, "St. David's Street."	
OSWALD, RICHARD. Auchincrive, near Ayr, Co Ayr. Cavens (Kirkbean), Kirk- cudbright.	2 6	Country . Country	1766 1773	Richard O., merchant, of London and Glasgow. Minister P.P. Treaty U.S.A. 1782. Commiss. Army of Duke of Brunswick. Bought estate of A. about 1750. M. Margaret, d. of Alexander Ramsay. Assmd. arms 1770. Estates U.S.A. and West Indies. Disciple of Adam Smith, who introduced him to Lord Shelburne <i>D.s.p.</i> 1785; 2nd s. of Rev. Geo. Oswald of Dunnet Caithness. Suc. by grandson of his brother of Church of Scotland. S.S.	A. C., <i>Auto.</i> , pp. 96-7. Shelburne, Vol. 3, p. 175.
OXFORD, EARL OF. (Brampton-Brian Castle, Herefordshire.) 7, Harley Street, 1772.)	1	Country ..	1777	Edward Harley, 4th Earl of Ox., b. 1726, suc. 1755, m. 1751 Susannah, d. of Wm. Archer of Welford, Berks. Brother of Ald. Hon. Thos Harley.	Wraxall, p. 611.
PALMER, MR.	50	Unknown .	..	Perhaps Palmer, Steward to Duke of Bedford to whom G. Keate (<i>q.v.</i>) was articled on his return from Geneva	
PALMERSTON, VISCOUNT (Hanover Square.) (East Sheen, Mortlake, Surrey.) (Broadlands, Hants)	50	Unknown .	..	Henry Temple, Esq., Chief Remembrancer of the Court of Exchequer, Ireland. C. Baron Temple of Mount T., Co. Shigo, and Visc. P. of P., Co. Dublin, 1772. Twice m. D. June, 1757. Suc. by grandson, 2nd Visc., b. 1739, d. 1802 M.P. East Loce, Southampton, etc. 1766 Lord of Admiralty, 1777, Lord of Treasury, 1764 in Italy with D. Garrick. Assembles in Hanover Square. Member of The Club. His s. the famous statesman. 1784 1865 Suc. Sir Wm Temple in seat at East Sheen	Mann, Vol. 11, p. 113. Burney, <i>Memoirs</i> , Vol. 3, p. 27. P. 11, B B of E., 1, 77.
PARKER, JOHN. Saltram Park, Plymouth, Devonshire. Merryfield, near Saltram, 29, Sackville Street.	27 22 49	Country . Country . London	1768 .. 1770	John Parker of North Molton m. 1725 Cath., d. of John, 1st Earl Poulett. D. 1768. She d. 1758. Suc. by eld. s., John P., 1st Earl Boringdon, M.P. Co. Devon, c. 1784 Baron B. of B. M. (1) 1701 Frances, d. of Josiah Hort Archb. of Tuam, no issue: (2) 1760 Theresa, d. of Thos 1st Lord Grantham, d. April, 1788, suc. by John, 1st Earl Morley, b. 1772, c. Visc. B. and Earl Morley 1815. M. (1) 1804 Augusta, 2nd d. of John, Earl of Westmorland, divorced and she m. Rt. Hon. Sir A. Paget; (2) 1809 Frances, only d. of Thomas Talbot of Gonville, Norfolk D. 1840, suc. by s. Edm., 2nd Earl M., b. 1810. S.S.	Burke's <i>Peerage</i> .
PANMURE, EARL OF. Panmure, Forfar. (Chesterfield Street in 1772.)	26	Country ..	1762	William Maule, 1st Earl of P. of the 2nd creation s. of James, 4th Earl of P., attainted high treason 1716. Wm., the 1st Earl, d. unm. 1782. Suc. by his brother John. S.S.	
PARRY, RICHARD. Llannarder House, Den- bighshire.	21	Country ..	..	
PAUL, COLONEL ST. (Chertsey ?)	57	Unknown .	1779	A Major Paul was chaise companion with A. C. Dec., 1760, Edin. to London, 5 days cost £10 8s. 7d. for chaise. In 1772 Sir P. Francis obtains a passport from Col. St. Paul as Secretary at the Paris Embassy and to Lord Stormont, the Ambassador. "When this gentleman killed Dalton his name was plain Paul It has been wittily said of him that he went out a murderer and returned a Saint." A Col. St. Paul appears in D. G. <i>Correspondence</i> , June, 1777. Mr. Robinson of Sion Hill writes to D. G.: "Lord North thanks for offer of Services but no occasion to trouble him."	A. C., <i>Auto.</i> , p. 556. Rainy-day Smith, W.W. Ed., p. 100. D. G. C., Vol. 11, p. 215.

<i>Name & Address</i>	<i>Page</i>	<i>Notes</i>	<i>1st Date</i>	<i>Notes</i>	<i>Author</i>
PITTS, CAPTAIN.	57	Unknown .	1783		
PITT, MRS. ANNE. Kensington Gore.	41	London .	1766	Anne Pitt, b. 1712, 4 years younger than Wm. P. d. of Robert Pitt, Esq., of Bocomock, Corn wall, sister of the 1st Earl of Chatham. Maid of Honour to Queen of Geo. II, and after Privy Purse to Princess Dowager of Wales 1751. Added pension £500 yr. 1764. D. at her house in Pitt Place, Kensington. Gravel Pitts Feb. 9, 1780. Sir John Elliot, M.D. buys Miss A. Pitt's villa in Knightsbridge. He m. Miss Dalrymple. (H. W., Vol. 2, p. 6) "Witty and good humoured" "Balls once a week at the sensible Miss Pitt's." Great friend of Lady Bute	Jesse, Selwyn <i>Corres</i> H. W., Vol. 6, p. 22. ball at her house described, 1764.
PLAISTOW, GENERAL	57	Unknown .	1779		
POPHAM, EDWARD Littlecote Ramsbury Wilts. (Argyle Buildings in 1772)	51	Country .	1768	Edward Popham of L., M.P. Wilts 1741-7 and 1751-61. Suc. his father, Francis P., on his death 1735. Ed. P. m. Rebecca Hudson, d. 1779, sui. by s., Francis P., m. Dorothy, d. of Math Hutton, Archbp. Canterbury d.s.p. 1780. Nephew suc., d. 1764. General in the Army. Edw. W. Leybourne Popham assd arms and name of P. in 1805. In 1806 m. Eliz. d. Ven. Arch. John Andrews, Rector of Powderham Devon	
PORLAND, DUKE OF Mansfield Street. Bulstrode Bucks) (3, Burlington House 1772)	42	London	1776	William Henry Cavendish Bentinck, 3rd Duke of P., Lord Chamberlain 1766, b. April 14, 1748 suc. May, 1762. Viceroy Ireland 1782 P.M. 1783 and 1807-9. M. 1765 Dorothy, only d. of Wm., 4th Duke of Devonshire; d. 1800. S.S.	Jesse Selwyn <i>Corres</i> . Wraxall Burke, <i>Correspondence</i> Vol. 1, p. 138.
PORTMORE, EARL OF Ham Farm, Weybridge Surrey	51	Country .	..	Charles Colvear, b. 1700, 2nd Earl of P. in Co. Roxborough, suc. his father 1720, m. 1732 Juliana, Dow. Duchess of Leeds, by whom he had a d., Caroline, b. 1733, who m. 1750 Nath. Curzon of Kedleston, afterwards Lord Scarsdale, and a s., Lord Milsington who m. 1770 Miss Lascelles, d. 1785. S.S.	<i>The New Peerage</i> , 1783
POWELL, MR.	5	Unknown .	1779	Perhaps John Powell, described as a tool of Lord Holland 1782 dismissed Pay Office deficiency of accounts £70,000 by Col. Barré, restored by E. Burke. 1783 suicide. Associate Right	Wraxall H. W., <i>Letters</i> , Vol. 12 pp. 458-3
PRICE, UVEDALE (Foxley, Herefordshire)	57	Unknown .	..	Sir Uvedale Price (1747-1820), eld. s. of Robert Price, Foxley, Co. Hereford, and Sarah eld. d. of John, 1st Visct. Barrington. Skilled musician and artist. At Geneva 1747. Friend Benj. Stillingfleet. Suc. 1761 to estate on father's death. Edw. Eaton and Ch. Ch. Oxon. 1763 friend C. J. Fox, together at Florence 1767, return by Rhine to Spa. Improvement at Foxley. <i>Essay on the Picturesque</i> 1791. M. April, 1774, Lady Caroline (sister of George, 1st Earl of Tyrconnel) 1 s., d. Walpole mentions his taking part of Gloster in <i>Jane Shore</i> acted at Holland House in 1761. S.S.	H. W. Vol. 3 p. 471 N. D. B. Letters in Miss Berry's <i>Journal</i>
PULTENEY, SIR WILLIAM BART Path New Town, &c. Shrewsbury Castle, Salop	4 28	Country . Country .	1768	Pulteney, Earl of Bath d. 1764. Walpole's enemy and Mrs. Montagu's friend. With Lyttelton combined in the <i>Pision</i> , poem, 1762. His brother General Pulteney, sole legatee d. 1767. Frances (d. of Daniel Pulteney, Esq. s. of John Pulteney, uncle of the Earl of Bath) m. Wm. Johnstone, Esq. who took the name of Pulteney and sui. his brother as 5th Bart. of Westerhall. Frances suc. to the estates of Pulteney at Bath, etc. Their only d., Henrietta L. P., was c. Baroness of Bath 1762 and Countess of B. 1806. M. Sir James Murray Bart., d.s.p. 1808. Sir W. P. d. 1805.	Burke's <i>Extinct Peerage</i> .
QUEENSBURY, DUKE OF Kinnmount House, Annan	1	Country .	..	Charles Douglas, 3rd Duke of Queensbury, Lord of Bedlammer friend of Frederick P. of W. b. 1668, d. 1778. Memorial column erected Market Place, Dumfries, 1780. Wm. Douglas 3rd Earl of March, suc. the notorious "Old Q." d. 1810, age 86. "Insensibility, Levity and Childishness" (Warner, 1779.) S.S.	Wraxall pp. 567, 253 Jesse Selwyn <i>Letters</i>
RADCLIFFE, JOHN Highdown near Hitchin, Herts. (Hitchin Priory) Upper Grosvenor Street	18	Country .	..	J. R. of Hitchin Priory, M.P. St. Albans, 2nd s. of John R. b. 1601 m. Anne, d. of Lawrence Mlock. He d. 1742. His eldest s. Ralph d. 1760. J. R. m. 1768 Lady Frances Howard sister of Lady Betty Howard, 5th d. of Howard Earl of Carlisle, who m. Peter Delme, but d.s.p. 1783. He is very well spoke of et le nom est assez beau." S.S.	B. I. C.
RAMSEY, or RAMSAY JOHN Sratby House, Norfolk. RAMSAY	57	Country .	1777	His d. and h., Abigail Brown, m. 1768 Alexander 6th Earl of Home. He d. 1789, she d. 1811. Alex., s. 10th Earl of Home, q. v.	Jesse, Selwyn <i>Corres</i> . <i>Correspondence</i> , Lord G. Peveson Gower Vol. 1, p. 20

APPENDIX OF ADAM DRAWINGS. INDEX OF CLIENTS.

85

Name and Address.	Page	Section.	1st Date.	Note.	Authority
RAMSAY MR. King's Crommond.	20	Country ..	....	See George Ramsay of Barnton Castle.	
RAMSAY, ALLAN. Edinburgh.	12	Country ..	....	A. R. (1713-84), painter and also author, only s. of A. R., poet of the <i>Gentle Shepherd</i> , 3 years in Italy, life in London, Friend of Johnson. M. Margaret, niece of Lord Mansfield, 1767. Portrait of King. Spoke German with Queen. Founder of the Select Club at Edinburgh 1754, which met at the Advocate's Library. April, 1778, returned from 3rd visit to Italy. Feb., 1759, H. W. writes to Dalrymple his opinion of him. D. August, 1784. Reynolds apptd. as successor, Sept. 1, 1784. S.S.	See Northcote's <i>Sir Joshua Reynolds</i> , p. 109. L. and T. R., Vol. 2, p. 208.
RAMSAY, GEORGE. Barnton Castle, Midlothian.	3	Country ..	....	G. R., a banker in Edinburgh, bought Barnton from Wilhelmina, Lady Glenorchy, in 1786. He altered Cromond Regis adjoining and called it Barnton. Patrick Miller of Dalswinton was his partner. G. R. of B. school friend of Robert Haldane. Tour 1784 with Dr. Adam.	Warrender, <i>Walks About Edinburgh</i> , p. 163. Adam <i>Report</i> , pp. 102 and 107, 1788
RAMSDEN, SIR JOHN, BART. Byram (Ferrybridge), York- shire.	5	Country ..	1780	Sir John R., 4th Bart., b. 1755, suc. 1769, m. June, 1787, Hon. Louisa Susan Ingram-Shepherd, d. and co-h. of Charles, 10th Visct. Irvine (a Scots peerage extinct with him, 1788) Sir J. R., High Sheriff Yorks 1797, d. 1839. Eliz., eld. d. of Sir J. R., 3rd Bart., m. 1771, Wm. Weddell of Newby, q.v.	Jesse, Selwyn <i>Corres.</i>
REMNANT, SAMUEL. New Palace Yard, West- minster.	42	London ..	1782		
RICH, SIR ROBERT, BART (Knoo Hall, Suffolk.) (Waverley Abbey, Surrey.)	37	London ..	1769	Sir Robert R. (1714-85), 5th Bart., Lt.-Gen., 2nd bur. eld. surv. s. of F.M. Sir R. R. (1685-1768), Gren. Guards 1735, at Culloden 1746 and at Minorca. Gov. of Londonderry, resigned on acc. health 1771. On death father 1768 dispute with Conway ended in dismissal 1774; d. at Bath. M. 1752 Mary, d. of Peter Ludlow, and sister to Earl Ludlow. Left estates to Mary Frances, who m. 1783 Rev. Charles Bostock, who took name and arms of Rich 1790; c. Bart. 1791. The 2nd wife of Lord Lyttelton of Hagley, who d. 1773, was d. of Sir R. Rich.	N. D. B.
RIGBY, RIGHT HON. RICHARD. Mistley Hall, Essex. (Pay Office, Whitehall.)	22	Country ..	1774	R. R. (1722-33), only s. of R. R. by wife, Anne Perry, who d. 1741. Grandfather Edw. R., linen draper. R. R. factor South Sea Co., bought M. Hall 1703, d. there 1730. R. R. 2nd. Grand Tour, connections F., P. of W., and D. of Bedford. M.P. 1745, Sect. to Ld.-Lt. of Ireland, 1750 Board of Trade; Oct., 1761, relations with Fox, deserted 1762. 1765 Vice-Treas. Ireland. 1768, June, Paymaster of Forces. Oppo. Wilkes. 1771 Bedford legacy 1784 out of office. 1785 retired to Bath, d. there. Left half million. Never m. S.S.	Wraxall, Vol. I, p. 421. Walpole and many others allude to him. N. D. B.
RICHMOND, DUKE OF. Goodwood, Sussex. (1, Privy Gardens, White- hall, now Richmond Terrace.)	15	Country ..	1765	Charles Lennox, 3rd D. of R., F.M. (1735-1806), suc. 1750 1753 entered the Army. St. Malo and Minden 1758. Sec. State 1765, Ambassa- dor Paris 1765-6. 1782 Mast.-Gen. Ord. under Lord Rockingham. With Pitt 1785 95. F.M. 1796. 1757 m. Lady Mary Bruce, eld. d. and co-h. of Charles, 3rd Earl of Aylesbury. Brother of Lady Holland, wife of H. Fox. "Handsome, lover and patron of fine arts Political ambition and capacity." In Feb., 1758, opened a gallery in Whitehall for students under Wilton and Cipriani. S.S.	Jesse, Selwyn <i>Corres.</i> See also H. W. <i>Letters</i> , Vol. 4, pp. 13 and 122, etc.
ROBINSON, JOHN, M.P. Harwich, Essex. Isleworth, (Wyke Manor), Syon Hill.	17	Country ..	1778	J. R. (1727-1802), b. at Appleby, Westmorland, s. of Chas. R., tradesman, who d. 1760 158). His mother, Hannah, d. of Rich. Deane of A. At 17 articled to Rich. Wordsworth grand- father of poet. Clerk of Peace for Co. W. His aunt's husband, J. R., was Town Clerk for A. 1750. Entered Gray's Inn 1760. Agent for Sir James Lowther and land steward. M.P. W. 1764-74. Quarrel with L. over American War. Resigned agency. 1770-82 Secretary of Treas- ury. M.P. Harwich 1774. Chief Ministerial agent. Declined acting with Coalition. 1778 bought Wyke. Declined peerage 1784. 1787 Pitt apptd. Surv. Woods and F., planting Windsor. D. apoplexy Harwich. M. 1759 Mary Crowe, d. of N. C., wealthy merchant Barbadoes. Only d. m. 1781 Hon. Henry Neville, after 2nd Earl of Abergavenny. 1765 re-built White House at A. Westm. property sold to Lord Thanet £29,000. "Solid judge- ment and suavity of temper. Plain unaffected and conciliating manners."	N. D. B.

Wraxall, p. 336.

THE ARCHITECTURE OF ROBERT AND JAMES ADAM.

APPENDIX OF ADAM DRAWINGS. INDEX OF CLIENTS.

87

Name and Address.	Page.	Section	1st Date	Note	Authority
SCARSDALE, LORD. Kedleston, Derbyshire. (5), Mansfield Street (No. 6 in 1794).	18 42	Country .. London ..	1760 1772	Nathaniel, 1st Baron Scarsdale, <i>c.</i> April 9, 1761. His father Sir N. Curzon, 4th Bart., M.P. Co. Derby, <i>d.</i> 1758, who <i>m.</i> Mary, <i>d.</i> and co-h. of Sir Ralph Assheton, Bart., of Middleton. He <i>m.</i> Oct., 1750 Caroline, <i>d.</i> of Charles, 2nd Earl of Portmore, who <i>d.</i> 1812. He <i>d.</i> 1804. Sir Nath. Curzon appears in Reynolds' list of sitters in February, 1760. 5 s., 1 d. S.S.	Burke's <i>Peerage</i> .
SCOTT, MAJOR-GEN'RAL (JOHN). Edinburgh. "Near St. Andrew's Square."	22	Country ..	1774	John Scott of Balcomie, M.P. Fife 1768 74. Capt. Royal Regt, 1754, Col. 3rd R. Guards 1761, Col. Cameronians 1768, Major-General 1770. 2nd s. of David Scott of Scotstarvit; <i>d.</i> Dec. 20, 1775. Mausoleum at Kilenney. <i>M.</i> Margaret, 3rd <i>d.</i> of Lord Pres. Dundas of Arnishton. 3 <i>d.</i> (1) Henrietta, <i>m.</i> 1795 Mar- quess of Titchfield, after Duke of Portland; she <i>d.</i> 1844. (2) Lucy, <i>m.</i> 1795 Francis, Lord Dunne, after 9th Earl of Moray; she <i>d.</i> 1798. (3) Joan, <i>m.</i> 1800 Rt. Hon. Geo. Canning, M.P.; she <i>d.</i> 1837. In 1755 Sir John Bland lost £32,000 to J. Scott at White's; he left off play 1768 a large winner. "Lavish entertainments at Edinburgh." "Bonington Road the first house about a mile from the new town belongs to a Mrs. Scott widow of Scott late deceased who got £200,000 in gambling left to two daughters if they marry Commoners." <i>Tour</i> <i>to Western Highlands</i> , 1787, page 198.	H. W., <i>Letters</i> , Vol. 3, p. 288; Vol. 9, p. 311. Vol. 15, p. 258. <i>Fife Pict. and Hist.</i> , by A. H. Millar. A. C., <i>Auto</i> , p. 57.
SCOTT, DAVID. (M.P.). (23, Upper Harley Street, 1794).	57	Unknown .	..	D. S. of Dunninald, the India Director. Forlar- shire. "Is liked and has much to say in the County, the ministerial Candidate"	Adam <i>Report</i> , pp. 156- 158.
SHELBURNE, EARL OF. Bowood Wiltshire. 13 Berkeley Square, Shel- burne (after Lan- downe) House. Piccadilly, Hyde Park Corner	1 31 11	Country .. London .. London ..	1763 1766 ..	John, 1st Earl of S., suc. to Pettv estates 1751, assumed name and arms of Pettv, <i>c.</i> Earl S. 1753, peer U.K. 1760, <i>m.</i> 1734 1st cousin Mary, <i>d.</i> of Hon. Wm. Fitzmaurice of Gallane, Co. Kerry. J. S. <i>d.</i> May, 1761, suc. by eld. s. William, 2nd Earl of S. and 1st Marquess of Lansdowne, General in A. and statesman P. M. 1782. Mrq. 1784. <i>M.</i> (1) 1765 Lady Sophia Carteret, <i>d.</i> of John, Earl of Granville, <i>d.</i> 1805, suc. by s. John, 2nd Marquess, <i>d.</i> s. p. 1800, suc. by <i>Henry Pettv Fitzmaurice</i> , 3rd Marquess and 4th Earl of Kerry, half brother of the 2nd Marquess, being a s. of the 1st Marquess by his 2nd <i>m.</i> (1770) with Lady Louisa Fitzpatrick, <i>d.</i> of John, Earl of Upper Ossory, who <i>d.</i> 1805. 1809-1863. <i>M.</i> 1808 Lady Louisa Emma Fox Strangways, 5th <i>d.</i> of Thomas, 2nd Earl of Ilchester, who <i>d.</i> 1851. S S	Burke's <i>Peerage</i> .
SIMPSON, CAPTAIN.	57	Unknown .	..		
SKINNER, SIR RICHARD.	57	Unknown .	....	
SKINNER, GENERAL. Fort George, Moray Firth.	11	Country ..	....	Wm S. (1700-80), s. of Thos. S., merchant, St. Christopher, W. I., <i>b.</i> there 1719 Began Ord. Office Tower of L. 1722. Minorca 1724 Survey Gib. 1727 Siege. 1749 began Fort George. 1753 design barracks for same, 1755 to Ireland, 1757 Col. in A. and Chief Eng. G.B. 1758 Report on Gib. 1759 compl. Fort G. 1762 add suggest. 1771 model made. 1780 <i>d.</i> at Croom's Hill, Greenwich, B. St. Alphege. Widow Margaret, <i>née</i> Caldwell. S. drowned 1761. Grandson, Thos. S. (1759 1818), Col. R. E. Some of W. S. drawings in B. M. Roy. Lib., others at Chatham. S.S.	N. D. B.
SMITH, SAMUEL.	57	Unknown .	1780		
SMYTH, MR. BARON. (Probably Methven Castle, Methven, Perth.)	57	Unknown .	....	Probably David Smythe, Lord Methven (1746 1806), Scots Judge, s. of D. S. of M. and Mary <i>d.</i> of James Graham of Braco. Adv. 1769. 1793 Bench in suc. Francis Garden, took title of Lord M., <i>d.</i> at Edinburgh. <i>M.</i> (1) 1772 Eliz., only <i>d.</i> Sir Robt. Murray of Hillhead; she <i>d.</i> 1785, 3 s., 4 <i>d.</i> : (2) Euphemia <i>d.</i> of Mungo Murray of Lintrose.	Scots <i>Tourist</i> , pp. 307 and 17.
SPENCER LORD ROBERT.	57	Unknown .	...	Perhaps 3rd s. of Charles, 2nd Duke of Marl- borough, <i>b.</i> 1747, <i>m.</i> Henrietta, <i>d.</i> of Sir E. Fawkener, <i>d.</i> 1831	
SPEIRS ALEXANDER King's Inch, Glasgow	20	Country ..	1776		
SPOUL, MR. Tint House, near Glasgow.	21	Country ..	1791		

Name and Address.	Page.	Section.	1st Date	Note	Authority
ST. JOHN, MRS. Welwyn, Herts.	30	Country ..	1775	Mr. and Mrs. St. J. in a play at Cashiobury Park, Herts (Earl of Essex) 1774. Mr. John St. J. 1746 1793. Barrister, M.P. Newport. Sinecure Surveyor Land Revenues. M. Mss Manners nat. d. of General Manners D.L. 1789. Author tragedy, <i>Mary Queen of Scots</i>	<i>Gents. Mag.</i> , p. 39. H. W., <i>Letters</i> , Vol. 8 p. 398
STAINFORTH, GEORGE. 8, Bedford Square	34	London ..	1779		
STAMFORD, EARL OF. (Enveid Hall, 3m. from Stourbridge, Shropshire.) 15, Sackville Street, 1772.)	57	Unknown .	....	George Harry, 5th Earl of S., b. 1737, d. 1819, c. 1706 Baron Delamer of Dunham Massey, Co Chester, and Earl of Warrington, m. May 1763, Lady Henrietta Cavendish-Bentinck, d. of Wm., 2nd Duke of Portland who d. 1827	Burke's <i>Peerage</i> .
STANHOPE, SIR WILLIAM, K.B. (Pope's Villa, Twickenham) Eythorp, 3 1/2 m. W.N.W. of Aylesbury, Bucks.)	57	Unknown .	1764	Younger brother of the famous Earl of Chesterfield (1695-1773), sons of the 3rd Earl. M.P. Bucks from 1727. B. 1702, d. May, 1772. At Nice in 1767. M. (1) 1721 Margaret, d. of John Rudge, M.P. for Evesham, Dep. Gov. South Sea Co. Had d. Eliz., m. Weibore Ellis of Wytherlav, Hants. Lord Adm., M.P. Aviesbury. (2) Eliz., d. of John Crawley, Alderman London, 6. 1746. (3) 1759 sister of Sir Francis Blake Delaval, K.B. In 1760 H. W. complains that the garden of Pope's Villa is being spoilt by him and Weibore Ellis. He went to Italy and assoc. with Wilkes at Rome, May, 1765 S.S.	Jesse, <i>Selwyn Corres</i> H. W., Vol. 1, p. 161 (1742) Collins' <i>Peerage</i> , 1768 H. W., Vol. 4, p. 397.
STANLEY, LORD.	38	London ..	1773	See Derby, p. 9	
STANLEY, LADY ELIZABETH	58	Unknown .			
STANLEY, MR.	58	Unknown .	....	Probably Mr. Thos. Stanley, major 70th Regiment, brother of Lord Derby, d. at Jamaica. Mentioned 1773 as a friend of Mrs. Badeley	<i>W. & A. Mss. S. p. 14</i> <i>Letters</i> , Vol. 1 p. 27, 1773
STEVENSON, MRS. Hertford Street.	40	London			
STEVENSON, ESQ.	58	Unknown .	1773		
STEWART, HON. KATH. Glasserton House, Piccadilly in 1772.)	15	Country ..	1787	Admiral the Hon. K. S., M.P. Wigtownshire, d. 1795. He was brother of Lord Galloway (John 7th Earl G. and Baron Stewart 1736-1806) In the Dutch War—"Captain Keith, Captain Keith, keep your tongue between your teeth"	Wraxall p. 656
STEWART, JOHN. Mitcham, Surrey. Buch Street, York Build- ings, 1772.)	23	Country ..	1771	Perhaps John Stewart, a good linguist sent as agent to Paoli in Corsica by Lord Shelburne in 1768. M.P. Arundel with Sir George Colebrooke. S.S.	Shelburne, Vol. 11, p. 133 <i>Royal Koll</i> , 1772
STEWART, MRS.	58	Unknown .	....	Captain Stewart of Physgill m. Miss Heron, d. of Patrick Heron of Heron relation of A. C. Monument in churchyard of Prestonpans killed 1745. Archibald Stewart monument Vol. 21 (159). Adam Drawings. Palm tree scene	A. C., <i>Auto.</i> , p. 158.
STIRLING, MR.	58	Unknown .	....	Perhaps Keir W. Stirling, M.P., Ardechullarie House, Bridge of Allan.	<i>Scottish Tourist</i> , pp. 247 and 279
STORMONT, LORD. Centre house, West Side, Portland Place.) Scone Palace, near Perth.)	58	Unknown .	1778	David Murray, 7th Visct. S. (1727 1796), 2nd Earl of Mansfield 1793, nephew and collateral h. to the great Lord Mansfield. Diplomat at Dresden and Vienna 1762, Ambass. Paris 1770. Sec. State Northern Depart., under Lord North. In Rome, Jan., 1752. M. May, 1776. Miss Cathcart, 2nd wife. The 1st (1759) was a widow (née Countess von Bunau), who came to England 1762.	Wraxall, p. 306 Jesse, <i>Selwyn Corres</i>
SWINTON, JAMES 40, Portland Place	47	London ..	1776	Probably one of the builders in the Street Scheme	
SYMONDS, MR. St Edmund's Hill (1m Burv. St. Edmunds Surrey)	27	Country ..	1776	John Symonds appears as a subscriber to <i>Spalatro</i>	
TEMPLE, EARL. Stowe House, Buckingham- shire. 9, Pall Mall, 1772.)	29	Country ..	1771	Richard Grenville Temple, b. 1711, brother-in-law to Wm. Pitt Earl of Chatham, suc. 1752 M.P. Bucks. 1st Lord Adm. 1756, Lord Privy Seal 1757. Left out of Pitt's admin. in 1766 and retired to Stowe, d. 1779 there after carriage accident Sept. 11. M. 1717 Anne, d. and co h. of Thomas Chambers of Hanworth Middlesex, and of Lady Mary, eld. d. of Chas. Earl Berkeley. "Squire Gawky." He was uncle of George, 1st Marquess of Buckingham 1784. Grenville was his brother.	Wraxall, p. 75. Shelburne, Vol. 3, p. 36, character described. Jesse, <i>Selwyn Corres</i> .

APPENDIX OF ADAM DRAWINGS. INDEX OF CLIENTS.

89

Name and Address.	Page.	Section.	1st Date.	Note.	Authority.
TEMPLETOWN, LORD. Castle Upton (Temple- patrick), Co. Antrim.	6	Country ..	1783	Clotworthy Upton, Esq., c. Aug., 1776, Baron T. Irish peer. <i>M.</i> Aug., 1769, Eliz., d. of Shuckburgh Boughton of Poston Court, Hereford. <i>D.</i> April, 1786. His s., b. 1771, c. 1st Visct. 2nd s., Fulke Greville, b. 1773, Col. in Army	Jesse, Selwyn <i>Corres.</i> Burke's <i>Peerage</i> , etc.
THANET, EARL OF. (18), now 19, Grosvenor Square. (Hothfield, Ashford, Kent.) (Appleby Castle, Brougham Castle, Westmorland.)	39	London ..	1764	Sackville Tufton, 8th Earl, only s. of 7th Earl (b. 1688), b. 1733, d. 1786, suc. 1753 estates Kent, Sussex and Cumberland. <i>M.</i> 1767 Mary, d. of Lord John Sackville (s. of 1st Duke of Dorset). Lady Mary Tufton, b. 1723, 2nd d. of Sackville, 7th Earl of Thanet, m. Sept., 1763, Wm. Duncan, phys. Geo. III, c. Bart. 1764, befriended the Burneys in 1784. He d. 1806.	Collins, 1768. Burney, <i>Memoirs</i> .
THOMPSON, JAMES. (House at Richmond). W. Abbey, Monument. House for (Vol. 16, p. 6).	51	London ..	....	J. T., b. 1700, Ednam, nr. Kelso, father minister of parish. Beatrix Trotter of Berwickshire mother. Moved to Southdean, Jedburgh, Univ. Edin. move there. Tutor to Lord Binning, s. of 6th Earl of Haddington. 1725 to London. <i>Winter</i> , published 1726; <i>Seasons</i> , 1730; <i>Masque of Alfred with Rule Britannia</i> , <i>Castle of Indolence</i> 1746. <i>D.</i> 1748	Chambers' <i>Bio. Dict. Em Scots</i> .
THOMPSON, WM. 6, Duchess Street. 24, Portland Place.	37 47	London .. London ..	1776 1775	Probably one of the builders in the Street Scheme.	
THORNHILL, GEORGE or THOMAS.	58	Unknown ..	1768		
THYNNE, HON. H. F. (30), Curzon Street.	36	London ..	1771	Hon. Henry Frederick Thynne, 2nd s. of Thos., 2nd Visct. Weymouth of Longleat by the Lady Louisa Carteret, his wife, d. of John, 2nd Earl Granville. <i>B.</i> 1735. Clerk Compt. Green Cloth, M.P. Weobley, Hereford; P.M. General with Lord Le Despencer (1772 R. K.). Suc. to Carteret Estates. <i>C.</i> 1784 Baron Carteret of Hawness, Co. Bedford. <i>D. imm.</i> 1826, age 91, suc. by sons of his brother, the 1st Marquess of Bath.	Burke's <i>Extinct Peerage</i> .
TODD AND SHORTRIDGE. Glasgow, St. George's Square.	11	Country ..	1792	December.	
TOPLADY, REV. AUGUSTUS. Adelphi Chapel in (Resided in London at Knightsbridge.)	33	London ..	1776 (Nov.)	Author hymn "Rock of Ages" (written 1762, pub. 1776), b. Nov., 1740, West St., Farnham, s. of Major T. (d. Siege of Carthage 1740) and of d. of Rev. Dr. Bate of Canterbury. 1755 Trin. Col., Dublin. 1762 Deacon Bladon, Somerset. 1764 Farley, Hungerford. 1766 Harford, Devon. 1776 Orange Street Chapel taken in April. <i>D.</i> Aug. 11, 1778. Opponent of Wesley.	<i>A. M. Toplady</i> , by Thomas Wright, 1911
TOWERS, CHRISTOPHER. Weald Hall, Essex. (Huntsmoor, Buckingham- shire.)	30	Country ..	1778	Thomas Tower bought Weald Hall 1759, d. Sept. 1778, <i>imm.</i> Nephew Christopher T. suc., m. 1772 Eliz., only d. of George Baker, Esq., of Elmore Hall, Durham. 7 s., 3 d.; eldest Chris. T., suc. 1810, d. 1867, age 92.	
TOWNSHEND, VISCOUNT. Ranham Hall, Norfolk.	26	Country ..	....	Charles T., 3rd Visct. (1700-67), suc. 1738, m. 1723 Audrey, only d. and h. of Edward Harrison of Balls, Heris, who d. 1788. 2 s., George, 1st Marquess T. (1724-1807), and Charles (see below). Geo. m. (1) 1751 Lady Charlotte Compton, d. of James Earl of N.; she d. 1770, 4 s. and 2 d.; (2) 1773 Anne, d. and co-h. of Sir W. Montgomery, Bart., of Magbie Hill, Co. Peebles. He was F.M., P.C., Gov. Jersey, Master of Ordnance. 1759 suc. to command Quebec on death of Wolfe. Ld.-Lt. Ireland 1767-72. S.S.	Burke's <i>Peerage</i> .
TOWNSHEND, LIEUT.- COL. HON. ROGER. Westminster Abbey, Monument.	51	London ..	....	Roger T., 2nd s. of Charles as above, the orator and Chancel. Ex. 1766, who m. 1755 Caroline, Dow. Duch. of Dalkeith, d. and co-h. of John, 2nd Duke of Argyll, and d. Sept., 1767; she d. 1794. Roger's brother Edward d. 1731, and he was killed at Ticonderago, July 7, 1759, age 28. His sister Audrey m. Robert Orme of Devon and d. 1781.	Burke's <i>Peerage</i> .
TRAVELL, REV.	58	Unknown ..	1776		
TROTTER, ROBERT. House of the Bush, Edinburgh	5	Country ..	1791	Perhaps Robert T., Writer to the Signet. Voter in Berwickshire.	Adam <i>Report</i> , p. 63.

THE ARCHITECTURE OF ROBERT AND JAMES ADAM.

APPENDIX OF ADAM DRAWINGS. INDEX OF CLIENTS.

91

Name and Address	Page	Section.	1st Date.	Note	Authority.
WEDDELL, WILLIAM. Newby Hall, Ripon, Yorks. (House in Stratton Street.)	23	Country ..	1767	W. W. (1724-92), M.P. Malton. In Rome 1765; M. 1771 Eliz., eld. d. of Sir John Ramsden, whose half sister was m. to Lord Rockingham; she d. 1831, he d. April 30, 1792, suddenly, age 68. Suc. by Rt. Hon. Thomas Weddell Robinson, Lord Grantham, nephew a minor. 'a daughter of whose ancestor Sir Wm Robinson in the 17th Cent. had married Wm. Weddell of Ersewick, Co. York.' " Affection and respect of all."	<i>Gent. Mag.</i> , Vol. 62, p. 481. <i>Mrs. Delany</i> , Vol. 6, p. 493. <i>Correspondence</i> , E. Burke, 1844, Vol. 3.
WEDDERBURN, ALEXANDER (After Lord Loughborough Mitcham, Surrey. Rudding Hall, Yorkshire. (House, Lincoln's Inn Fields, 1769.)	23	Country ..	1771	A. W. (1733 1805), b. at Chesterhall, East Lothian. To London 1753. Adv. for Lrd Chie and in Douglas Case (1768 9). Sol.-Gen. 1771 78, Attorney Gen. 1773 and 1778 80. After wards Lord Loughborough. Orl. 1774, success. Evelina at Tunbridge Wells. Instrumental gaining Dr. Johnson pension. Chancellor 1793 1801, Earl Rosslyn 1801. Buried St. Paul's Cath., next Reynolds. He was pupil of Adam Smith and member Select Soc. Fdm Opposed American War. S.S.	<i>Memoirs Mm. d'Arbiv.</i> A. C., <i>Aut.</i> , p. 535. <i>Jesse, Selwyn Corres.</i>
WEMYSS, EARL OF. Gosford House, East Lothian. (Charles Street, St. James's Square, 1772.)	15	Country ..	..	James, 4th Earl of Wemyss (1699-1756), m. d. and h. of Col. Francis Charteris of Amisfield, 3 s., David, Francis and James. M.P. Sutherlandshire, 1772. David, Lord Elcho de 1700 6th Earl of Wemyss, involved in Culloden and fled to France. Attainted 1756 87. When he d. his brother inherited. Francis Charteris (younger b. to David, took add. name of Charteris). F. C. Wemyss, 7th Earl, b. 1723, m. 1745 Lady Cath. Gordon, d. of Alex., and Duke of G., who d. 1786. He d. 1808. Suc. by grandson (1779-1853) in 1794. 1810 suc. as Earl of March and Duke of Queensberry.	<i>Burke's Peerage</i> . <i>Royal Kal.</i> , 1772.
WESTCOTT, JOHN. 35, Portland Place (West Side).	47	London ..	1770	Probably one of the builders in the Street Scheme	
WHITE, THOMAS.	58	Unknown .	1780		
WILBRAHAM RICHARD BOOTLE (101, Bloomsbury Square, (Rode Hall, Chesterfield.) (Lathom Hall, Omskirk, Lancaster.)	35	London ..	..	Possibly Richard Wilbraham Bootle, F.R.S., of Rode, M.P. for Chester, m. Mary, d. and h. of Robert Bootle of Lathom House, Co. Lancas- ter whose name he assumed in add. under will of his wife's uncle, Sir Thomas Bootle Kt Chancellor to Fred., Prince of Wales	<i>Wedgwood, Letters of</i> <i>J. & J. v. Vol. 1,</i> <i>p. 58 and 122.</i>
WILKINSON ISAAC Elev. House towards the Great Road, Baldock (Herts).	55	Unknown .	1775(?)		
WILLOUGHBY DE BROKE, LORD Compton Verney, Kineton Warwickshire.	7	Country .	1700	Richard, 13th Baron, d. s. p. 1752, suc. by nephew John Peyto Verney, 14th Baron, b. 1738, m. 1761 Lady Louisa North, d. of Francis, Earl of Guildford, sister of Lord North, P.M. 1770-82 Lord of Bedchamber to Geo. III, and L.L.D. S. John Peyto d. 1816, suc. by s., 15th Baron b. 1763, d. 1820, suc. by brother, Henry Peyto, d. 1852. S.S.	<i>Collins</i> , 1768.
WILSON, MR.	58	Unknown .	1775(?)	The name of Sir Thomas Wilson appears as a subscriber to <i>Spalatro</i> . John Wilson of Pielwall, Co. Berwick, appears in A. <i>Ref.</i> 11. 'A small estate. A farmer. Made his own money. A family David Hume the sheriff has much influence.'	<i>Adam Report</i> , p. 68.
WINN, SIR ROWLAND, BART. Nostell Priory, Yorkshire. 11, St. James's Square.	24	Country ..	1766	Sir R. W., 5th Bart., bapt. Feb., 1739, m. Sabine Louise, only d. and h. of Jacques Phillippe Baron d'Hervert, Gov. of Vevey, Switzerland d. 1785, suc. by s. Rowland, 6th Bart., b. 1775 d. unm. 1805 suc. by nephew. The father, Sir Rowland, 4th Bart., b. 1700, suc. 3rd Bart 1721, m. Aug., 1729, Susannah, d. and co-h. of Charles Henshaw of Eltham Kent; he d. Aug., 1705.	<i>Burke's Peerage</i> .
WOOD, ROBERT. (Monument to)	50	Unknown .	1775	Robert Wood of <i>Palmyra and Baah</i> published 1753 and 1757, d. 1771, buried at Putney. His epitaph written by Walpole. B. 1716 at Riverstown, Co. Meath. 1750 journey Asia Minor. 1759 app. Under Sec. State by Earl Chatham. He bought Lime Grove, Putney, birthplace of Edward Gibbon. Had also a house at Meudon in France. Edu. Oxon. S.S.	H. W., Vol. 6, p. 228, and Vol. 7, p. 131.
WOOD, MR.	59	Unknown .	1783		
WOODCOCK, MR.	59	Unknown .	1771		

APPENDIX OF ADAM DRAWINGS. INDEX OF CLIENTS.

Name and Address.	Page	Section.	1st Date.	Note.	Authority
WRIGHT, SIR JAMES, BART. Ray Hall, Essex.	26	Country ..	1782	In 1768 British Minister at Venice. Living in Downing Street 1791. A famous gardener, nephew to Lord Northampton. S.S.	Later Pepys, Vol. 1 p. 355.
WYNN, SIR WATKIN WILLIAMS, BART. Wynnstay House, Denbigh- shire, 20, St. James' Square,	32 49	Country .. London ..	1770 1772	Sir W. W. W., 4th Bart, suc. his father 1749, M.P. Denbigh. <i>M.</i> (1) April, 1769, Lady Henrietta Somerset, 5th d. of Charles, 4th Duke of Beaufort, who <i>d.</i> same year (1769) 1771, Charlotte, d. of Rt. Hon. Geo. Grenville, sister of Marquess of Buckingham and aunt of 1st Duke of Buckingham, who <i>d.</i> 1832. Sir W. <i>d.</i> July, 1789, suc. by son. S.S.	Burke's <i>Peerage</i> , etc
YATES, Bromborough House, (Gloucestershire, (Bromsberrow.)	5	Country ..	1761	Robert Dobyns of Evesbach, Herefordshire, <i>b.</i> 1728, assumed name and arms of Yate by Act of Parl. 1750. High Sheriff Gloucester. <i>M.</i> Fliz., d. of Rich. Gorges of Eve Hereford High Sheriff sister of R. G. M.P. Leominster. He <i>d.</i> 1766, suc. by s., Robt. Gorges Dobyns Yate, who <i>m.</i> 1775 Amabel only d. of Wm Honeywood of Malling Abbey, Kent, niece of Visct. Courtenay; she <i>d.</i> 1808, he <i>d.</i> 1785 age 33, suc. by s. Yate an old Gloucester family. Dobyns, D'Aubyn of Bristol, inter marriage	B. L. G., 1847
YORK, ARCHBISHOP OF. Brodsworth Yorkshire, (16 Dartmouth Street, ...) (Bishopthorpe, 3m. below York on the Ouse.)	5	Country ..	1768	Hon. Robert Hay Drummond, D.D., s. of George Henry, 7th Earl of Kinnoull and of Lady Abigail, and d. of Robert Harley, Earl of Oxford, Lord High Treasurer; she <i>d.</i> 1773. <i>B.</i> 1711, edu Westm School and Oxf. Tour with Duke of Leeds. <i>M.</i> 1748 Henrietta <i>d.</i> and h. of Peter Auriol, merchant, of London. Bishop of St. Asaph 1748 of Salisbury 1761, and Arch bishop of York 1761. <i>D.</i> 1776 at Bishopthorpe, which he enlarged 1765. Entrance gateway, new façade portico, etc., by Thos Atkinson of York, and re-built church. His eldest s. Robert suc. his uncle Thomas, 1st Earl. Brodsworth was the family seat. S.S.	Chambers' <i>Bio. D. t. Em. Scot.</i> D. G. C., Vol. 1, p. 13 1771.
YOUNG, JOHN.	59	Unknown .	....	Captain Young of the 3rd Foot was a subscriber to <i>Spalutho</i> . A John Young at Camp Hill close to Glasgow and near Shetleston is given in Cary's <i>Itin.</i> (1819). A professor J. Y. at Univ. Glasgow (1730-1820) of Greek	

INDEX.

Note.—The LARGE numerals indicate ILLUSTRATIONS of the subject mentioned, and refer to the PAGES on which illustrations will be found.
The SMALL numerals indicate REFERENCES in the TEXT.

- Abbey, Lacock, 292.
Adam Drawings. The Soane Collection of (see Soane).
Adam Family Tomb, Greyfriars Churchyard, Edinburgh. Inscriptions on, 322, 323.
Adam, James. A promoter of the Act of Parliament for the Adelphi scheme, 21. Chandos House site in the name of, 50. Education at Edinburgh University, 249. Election to the Royal Society of Arts, 40. Gateway at Cullen by, 104, 200. Improbability of his staying long in France, 305. Letter to the 2nd Earl of Shelburne on alterations in the plan of Lansdowne House, 5, 9, 11, 12. Portland Place, London, 105, 102, 103, 107, 104, 104, 105, 105, 106, 106, 107, 107, 108, 108, 109, 109, 110, 110, 111, 111. Referred to in General Clerk's letter to the 2nd Earl of Shelburne, 3. Will of, 321.
Adam, John, and the North Bridge scheme, Edinburgh, 203. A promoter of the Act of Parliament for the Adelphi Scheme, 21.
Adam, Manner, The. Buildings in Queen Street, Edinburgh, in, 210, 210, 211, 211, 212, 212.
Adam, Robert.
Designs by, referred to. Audley End, Essex, 315. Buildings on South Bridge, Edinburgh, 203. Finsdaler House, London, 94, 103, 103. Kerry House, London, 103, 103. Mansion at Hyde Park Corner for 2nd Earl of Shelburne, 2, 3, 4, 16. Mirrors for the 2nd Earl of Mansfield, 106. Proposed additions to the Parliament House, Edinburgh, 218, 219, 219, 220. Sedan Chair for the 8th Duke of Hamilton, 107. Watch cases, 310. Watch chain for Sophia, Countess of Shelburne, 8, 17.
Furniture by, for:—Alnwick Castle, 311. Apsley House, London, 303. Byram, Yorks, 307. Croome Church, Worcestershire, 202. Dundas, Sir Lawrence, 291, 307. Harewood, Yorks, 310. Moor Park, Herts (now at No. 19, Arlington Street, London), 291, 293, 298, 297, 300, 301. No. 19, Arlington Street, London, 313. No. 20, St. James's Square, London, 301, 310. Northumberland House, London, 311. Nostell Priory, Yorks, 310. Old Derby House, Grosvenor Square, London, 315, 316. Russia, Empress Catherine of, 310. Syon House, Middlesex, 130.
London Practice. Adelphi, The, 18, 18, 19, 20, 21, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 30, 31, 31, 32, 32, 33, 34, 35, 36, 36, 37, 38, 38, 39, 39, 40, 40, 41, 41, 42, 42, 43, 43, 44, 44, 45, 45, 46, 46, 47, 47, 288. Admiralty Screen, Whitehall, 244. Apsley House, 294. Burgoyne, General, House, Hertford Street, Mayfair, 78. British Coffee House, Cockspur Street, 288. Chandos House, Chandos Street, Portland Place, 48, 48, 49, 50, 50, 51, 52, 52, 53, 53. Clerk, General Robert, House, Mansfield Street, 99, 116. Fitzroy Square, 112, 112, 113, 113, 114, 115, 115, 116, 116. Froom House, Portman Square, 80, 80, 81, 82, 82, 83, 83, 84, 85, 85, 86, 86, 87, 87, 88, 88, 89, 89, 90, 90, 91, 91, 92, 92, 93, 93. Lansdowne House, Berkeley Square, 1, 1, 2, 3, 3, 4, 4, 5, 5, 6, 7, 8, 8, 9, 9, 10, 10, 11, 11, 12, 13, 13, 14, 14, 15, 15, 16, 16, 17, 17, 288. Mansfield Street, Portland Place, 94, 94, 95, 96, 96, 97, 97, 98, 98, 99, 99, 100, 100, 101, 101. No. 19, Arlington Street, London, 291, 293, 294, 295, 295, 296, 297, 297, 298, 298, 299, 299, 300, 300, 301, 302, 303, 304. No. 17, Hill Street, 305. Old Derby House, Grosvenor Square, 48, 49, 53, 65, 65, 66, 66, 67, 67, 68, 68, 69, 69, 70, 70, 71. Queen's House, (Buckingham Palace), 202. Wynn House, No. 26, St. James's Square, 48, 48, 49, 49, 50, 50, 51, 51, 52, 52, 53, 53, 54, 54, 55, 55, 56, 56, 57, 57, 58, 58, 59, 59, 60, 60, 61, 61, 62, 62, 63, 63, 64, 64.
Personal. Death of, 220. Education at Edinburgh University, 247, 249. Election to the Royal Society of Arts, 40. Friendship with: General Robert Clerk, 4, 99, 100. John Home, 247, 249. David Hume, 247, 249. Adam Ferguson, 247, 247. Dr. William Robertson, 239, 247, 249. House of, No. 4, Adelphi Terrace, 29, 33, 46. Will of, 321.
Professional. Memoranda concerning girandoles and mirrors, 315. Flat treatment in the handling of street architecture, 18, 18. House for 1st Earl of Bute on Lansdowne House site, 1. Improbability of visits to France, 305. Sedan chair for Queen Charlotte, 302. A promoter of the Act of Parliament for the Adelphi Scheme, 21.
Provincial Practice. Bowood, Wilts, 1, 8, 10, 17, 244. Brasted, near Sevenoaks, Kent, 167, 167, 168, 169, 169, 170, 170, 171, 171, 172, 172. Brighton: Mr. Fitzherbert's House, 181, 182, 187, 188. Byram, Yorks, 306, 307. Cambridge University, designs for buildings at, 173, 173, 174, 175, 175, 176, 177, 178, 178, 179, 180. Fête Pavilion, The Oaks, Epsom, Surrey, 72, 73, 74, 75, 76, 77, 109, 288. Kedleston, Derbyshire, 289, 290, 292, 293, 309. Kenwood, Middlesex, 290. Manthel, Devonshire, 162, 164, 166. Misdley Hall, Church and Proposed Sea Bathing Pavilion, 146, 146, 147, 147, 148, 149, 149, 150, 151, 151, 152, 152, 153, 153, 154, 154, 155, 155, 156. Moor Park, Herts, 204, 285, 295, 297, 297, 298, 298, 299, 301, 302, 303. Newby Hall, near Ripon Yorks, 132, 132, 133, 134, 134, 135, 135, 136, 136, 137, 137, 138, 139, 140, 140, 141, 141, 142, 143, 144, 144, 145, 145, 204. Nostell Priory, near Wakefield, Yorks, 117, 117, 118, 118, 119, 119, 120, 121, 121, 122, 122, 123, 123, 124, 124, 125, 126, 127, 128, 129, 130, 131, 131, 204. Oaks Castle, Epsom, Surrey, 72, 73. Osterley Park, Middlesex, 294, 302, 303. Saltram, Devonshire, 157, 157, 158, 159, 160, 161, 162, 163, 165.
Relations with Clients, Friends, other Architects, etc. Attendance at Garrick's funeral, 28. Direct contact with the work of Wren, Vanbrugh and Gibbs, 175. General Clerk's reference to difficulties of, in completing Lansdowne House, 4, 5. His part in the arrangement between the 3rd Earl of Bute and 2nd Earl of Shelburne over Lansdowne House, 4, 5. Influence on Sir John Soane, 289. Letters of, from Rome, 318, 319, 320. Lady Shelburne's Diary references to, as dining at Lansdowne House, 8, and as accompanying Lord Shelburne to Bowood, 8. Referred to, as probably not in favour with Lord Shelburne after the Adelphi controversy, 10, 17. Relations of, with Sir W. Williams-Wynn, 56.
Scottish Practice. Charlotte Square, Edinburgh, 212, 213, 213, 214, 215, 216, 217, 220. Cullen Castle, 104, 200. Culzean Castle, Ayrshire, 263, 263, 264, 265, 266, 267, 268, 268, 289, 289, 270, 270, 271, 272, 273, 274, 274, 275, 275, 276, 276, 277, 277, 202. Dalkeith Bridge, 192. Edinb.rgh University, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 245, 246, 247, 247, 248, 248, 249, 251. Gosford House, Haddington, 196, 197, 198, 199, 200. House for Lord Chief Baron Orde, Queen Street, Edinburgh, 209, 209, 220. Mellerstain, Berwickshire, 252, 252, 253, 254, 254, 255, 256, 256, 257, 257, 258, 258, 259, 259, 260, 261, 262, 262. Newliston, West Lothian, 176, 278, 278, 279, 280, 281, 282, 282, 283, 284, 284, 285, 285, 286, 286, 287, 287. Register House of Scotland, Edinburgh, 221, 222, 223, 223, 224, 225, 226, 227, 227, 228, 228, 229, 229, 230, 231, 231, 232, 234, 235, 288. Work in Edinburgh, 201, 202, 203, 203, 204, 205, 205, 206, 207, 207, 208, 208.
Silver designed by. Candlestick for the Duke of Roxburgh, 312. Cup for the Duke of Roxburgh, 313. Dishes for Sir W. Wynn, 314, 315. Richmond Races Cup, 1770, 313. Various designs, 314.
Adam, Robert and James. Bills of charges and schedules of building works, 340, 341, 342, 343, 344, 345, 345, 347, 348. Building of three large houses at the corner of Park Lane, London, 3. College Street, Glasgow, 196, 197. Employment by, of Francis Pissala at Lansdowne House, 12, 314. Entrance doorway to offices in Adelphi of, 32. Garrick's friendship with, 28. Houses, Castle Street, Edinburgh, 205, 205. Lease of the Adelphi site, 20. Mansfield Street, London, lay-out, 94, 96. New Assembly rooms, Glasgow, 198, 198. Plans for a chapel in Durham Yard, Adelphi, 38, 47. Reclamation of the foreshore of the Thames in the Adelphi Scheme, 20. Refronting of Drury Lane Theatre, 28, 24. Royal Society of Arts building, John Street, Adelphi, 40, 40, 41, 41, 42, 42, 43, 43, 44, 44, 45, 45, 46, 46. St. George's Church and Manse, York Place, Edinburgh, 197, 197, 200. Stirling Street, Glasgow, 198, 198. Success in the combination of street houses in the Adelphi, London, 18, 20. Trades Hall, Glasgow, 193, 196. Work in Edinburgh, 192, 194, 197. In Glasgow, 196.
Adam Sales of Art Collections, Antiquities and Books, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339.
Adam Street, Adelphi. View by Thomas Malton, 21.
Adam, William, junior. A promoter of the Act of Parliament for the Adelphi Scheme, 21. Bridge over William Street (now Durham House Street), Adelphi, 38, 47. Competitor for completion of Edinburgh University, 242, 244, 247. Will of, 322.
Adam, William, senior. Gibbs' influence on, 175. Work at Newliston, West Lothian, 351, 286, 287.
Adams, Abraham, builder. His lay-out of Portman Square, London, 81, 90, 91, 93.
Adelphi, The, London. Adam lease of the site of, 20. The Adams' vain attempt to obtain a Strand frontage for, 30. Cross sections of, 26. Cumberland's lines on, 18. Difficulties in the construction of, 20. Disfigurement in the reconstruction of, 137, 138, 31. Dr. Graham's house in, 29, 30, 31, 32, 36, 47. Famous residents in, 38, 39. Fanny Burney's Diary, references to, 22. Financial difficulties over the scheme of, 20. Garrick's generous behaviour to the Adams during the crisis of, 22. Garrick's house in, 22, 29. Haste in the building operations of the, 21, 22. Dr. Johnson's acquaintance with, 20, 46. Lottery, 22, 28. Mason's lines on, 18. New tavern and coffee-house in, 38. Opposition to the reclamation scheme for, 10, 17, 21. Plans of, 24, 25, 26, 27, 29. Promoters of the Act of Parliament for the reclamation scheme of, 21. Referred to, 288. Robert Adam's house in, 29, 46. Royal Society of Arts building in, 40, 40, 41, 41, 42, 42, 43, 43, 44, 44, 45, 45, 46, 46. Scheme for, 20. Walpole's references to the scheme for, 18, 22, 46.
Alnwick Castle, Northumberland. Gothic interiors at, 292, 311.
Ante room. Lansdowne House, London, 7, 8, 9, 10, 11, 11. Wynn House, No. 26, St. James's Square, London, 53, 52.
Anderson, Sir R. Rowand architect for the Dome, Edinburgh University, 244.
Apsley House, London. Commode at, 294, 303.
Arches. Flat, in floors, referred to by General Robert Clerk, 3, 16.
Armchair. Adam, for Laurence Dundas 291, 301.
Audley End, Essex. Des. by Robert Adam for, 315.
Bacon, sculptor. Referred to as a medallist of the Royal Society of Arts, 40.
Baillie, George. Building-owner of Mellerstain, Berwickshire, 252, 256.
Balustrade, stair. Design by Robert Adam for, 315. Home House, Portman Square, London, 86, 89.
Banks, Sir Joseph. Referred to as a medallist of the Royal Society of Arts, 40.
Bannister, John, actor. His skit on the Quack Doctor, James Graham, 32.
Barry, James, R.A., painter. Decoration of the Great Room of the Royal Society of Arts, 44, 45, 46. Expulsion from the Royal Academy, 45. Financially assisted by Edmund Burke, 45. Professor of Painting to the Royal Academy, 1782, 44.
Bartolozzi, F. Payment for paintings at Lansdowne (formerly Shelburne) House, 314.
Bathroom. Mellerstain, Berwickshire, 256, 262.
Baxter, John. Architect of the Merchant Hall, Edinburgh, 250, 251.

- Beaconsfield, Earl of. His father, Isaac Disraeli, referred to, 38.
 Beaucherk, Topham. Adam design for an enclosure wall to the observatory at Highgate of, 30. Death of, 30. Dr. Johnson's dinners with, 20. Letters of, to the Earl of Charlemont, 30. Marriage of, to Lady Diana Spencer, 30. Talents of, envied by Dr. Johnson, 30.
 Becket, Andrew. Bookshop of, at 71, Strand, London, 47. Fascinated by Garrick's conversation of, 17. Later bookshop in Pall Mall, London, 47.
 Becket, Thomas. Referred to as a bookseller in Pall Mall, 28.
 Beckford, Alderman William. Referred to by General Robert Clerk, 4.
 Bedford, Duke of. Referred to by General Robert Clerk, 3.
 Bedroom Kedleston, Derbyshire, 293. Nostell Priory, Yorks, 124, 131.
 Bedsteads. Kedleston, Derbyshire, 293. Newliston, West Lothian 286, 286. Queen Charlotte's, now at Hampton Court Palace, 28, 294, 316.
 Begbie, P. Engraver of plates in the "Works," 302, 310.
 Bentley, Richard. Walpole's letters to: On Mrs. David Garrick 28, 47; on Gothic fountains at Strawberry Hill, 202, 316.
 Berkeley Square, London, 1, 201, 316.
 Bills of Charges and Schedules of Building Works by R. and J. Adam 149, 341, 342, 343, 344, 345, 346, 347, 348.
 Binning, Lord. Family history of, 252, 254, 256.
 Blomfield, Sir Arthur, A.R.A. Principal of Thomas Hardy, the author, when an architect, 35.
 Bonomi, Joseph. Art adviser to Lord Shelburne, 314. Drawing 15 for the Gallery, Lansdowne House, 17.
 Boodle's Club, London. Its original site in Pall Mall, 8, 17.
 Books, pamphlets and publications referred to or quoted
 "Adelphi and its Site, The" (Wheatley), 28.
 "Ancient Ornamental Architecture in Rome and Italy" (C. H. Latham), 145.
 "Anecdotes of Painting" (Horace Walpole), 175, 180.
 "Annals and Correspondence of the Earls of Stair" (J. M. Graham), 205.
 "Antiquities of Athens" (Stuart and Revett), 249, 304.
 "Architectural Dictionary" (edited by Wyatt Papworth), 134.
 "Architectural History of the University of Cambridge" 177, 178, 179, 180.
 "Autobiography and Correspondence of Mary Granville, Mrs. Delany" (edited by Lady Llanover), 79, 144, 145, 315, 31.
 "Autobiography of 'Steamhammer' Nasmyth", 20.
 "Book of Ceilings" (Richardson), 220.
 "Caldwell Papers" (selections from the family papers at Caldwell), 69, 71, 234.
 "Catalogue of the Sculpture Gallery, Lansdowne House" (A. I. Smith), 17.
 "Correspondence of David Garrick," 46, 149, 150, 169, 170, 171.
 "Curiosities of Literature" (Isaac D'Israeli), 35.
 "Decline and Fall of the Roman Empire" (Edward Gibbon), 3.
 "Diary and Letters of Madame D'Arblay" (edited by her niece Charlotte Barrett), 161, 166.
 "Dramatic and Poetical Works of the late Lt.-Gen. John Burgoyne," 76, 79.
 "Early Diary of Fanny Burney" (edited by A. R. Wallace), 2, 40.
 "Eighteenth Century" (Dickens and Stanton), 17, 18, 20, 110.
 "Miller of Radway" (Dickens and Stanton), 17, 18, 20, 110.
 "Encyclopedia of Architecture" (Joseph Gwilt), 54.
 "Essai sur l'Architecture" (Abbe Laugier), 12.
 "Evelina" (Fanny Burney), 81.
 "Gentleman's Magazine," 14, 108, 111, 114, 145.
 "George Selwyn and His Contemporaries" (J. H. Jesse), 166, 117.
 "Handbook of London" (Cunningham), 30.
 "Handbook of London Bankers" (F. G. Hilton), 30.
 "Heroic Epistle" (Rev. W. Mason), 15.
 "Historical and Posthumous Memoirs of Sir N. W. Wraxall," 149, 150, 221, 234.
 "History and Antiquities of the County of Essex" (P. M. Grant), 153, 156.
 "History of the Gothic Revival" (Eastlake), 162, 166.
 "History of the Royal Society of Arts" (Sir H. Trueman Wood), 47.
 "Intimate Society Letters of the Eighteenth Century" (edited by the 9th Duke of Argyll), 109.
 "Journal and Correspondence of William Eden, 1st Lord Auckland," 82, 93, 116.
 "Journal of a Tour to the Hebrides" (James Boswell), 22.
 "Journey to the Western Islands" (Dr. Johnson), 20, 30.
 "Le Antichita Romane" (G. Pratesi), 320.
 "Letters from Liverpool" (Sam. Derrick), 11, 111.
 "Letters of Junius" 47.
 "Letters of Hon. Horace Walpole" (edited by Mrs. P. Colclough), 18, 22, 28, 30, 46, 47, 56, 68, 69, 71, 72, 76, 77, 78, 109, 110, 111, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 214, 304, 305, 307, 308, 311.
 "Letters to and from John Burnet respecting Edinburgh in 1763" W. Creech, 200.
 "Lettres sur Angleterre" (Madame de Boucage), 290, 291, 311.
 "Life of David Garrick" (Edmund Malone), 116.
 "Life of Oliver Goldsmith" (F. Frankfort), 1, 11.
 "Life of Samuel Johnson, LL.D." (James Boswell), 2, 20, 21, 219, 220.
 "Life of William, and Earl of Shelburne" (Lord Edmund Fitzmaurice), 17.
 "List of Works Composed by the Author of the Adelphi" 21, 40.
 "List of the Societies of the Adelphi" 21, 40.
 "London and Westminster Improved" (John Gwynn), 112, 171, 180.
 "Memoirs and Letters of John Wilkes" (John Almon), 47.
 "Memoirs of James Caulfield, Earl of Charlemont" (Fra. Hardy), 30.
 "Memoirs of the Rev. John of George III" (Horace Walpole), 149, 151.
 "Memoirs of the Rev. A. Toplady" (Thomas Wright), 47.
 "Merchant Company of Edinburgh: Its Rise and Progress" (A. Heron), 251.
 "Mrs. Fitzherbert and George IV" (W. H. Willms), 15.
 "Nollekens and His Times" (J. T. Smith), 1, 112.
 "Observations on the Western Parts of England" (Rev. W. Gulpin), 71.
 "Old and New Edinburgh" (James Grant), 251.
 "Picturesque Tour through the Cities of London and Westminster" (T. Malton), 19, 21, 23, 46, 47, 111.
 "Public Buildings of London" (Pugin and Britton), 97.
 "Records of My Life" (John Taylor), 47.
 "Reminiscences of Henry Angelo," 4.
 "Retaliation" (Oliver Goldsmith), 30.
 "Percy, a Tragedy (Hannah More), 28.
 "Scott's Tours" (Pennant), 210, 310.
 "Shakespeare Himself Again" (Thomas Becket), 28.
 "Sir Charles Grandison" (Richardson), 54.
 "South Yorkshire" (Hunter), 111.
 "The Beauties of England and Wales" (Boswell and Braken), 111.
 "The Cabinet Maker and Upholsterers' Drawing Book" (Thos. Sheraton), 210.
 "The Cabinet Maker and Upholsterers' Guide" (A. Heppelwhite), 316.
 "The Chauncemaker's Guide" (R. Manwaring), 116.
 "The Gentleman and Cabinet Maker's Director" (Thos. Chippendale), 201, 310, 311, 312, 316.
 "Tour through the Northern Counties" (Rev. R. Warrington), 145.
 "Tour in Scotland" (Thos. Pennant), 19, 300.
 "Tour in 1787 in the Western Highlands" (Anon), 131, 200.
 "Tours in Scotland" (R. Pococke), 202.
 "Travels through England of Dr. R. Pococke" (Edited by I. J. Cartwright), 67, 11, 111.
 "Vitruvius Britannicus," 106.
 "Vitruvius Scoticus" 8.
 "Works of Peter Pindar, Esq." (Dr. J. J. Wolcott), 46, 47.
 "Works in Architecture of Robert and James Adam," 17, 54, 55, 56, 65, 67, 68, 69, 70, 98, 148, 153, 154, 227, 312, 300, 301, 302, 310, 311, 311.
 Boscawen, Mrs. Referred to as sister of Mrs. Garrick, 30.
 Boswell, James. Allusion to Dr. Johnson's treatment of books, 28.
 Attendance at Mrs. C. C. dinner, 30. At the Parliament House, Edinburgh, 30. Dining with Dr. Johnson in the Adelphi, 20. Comment on Dr. Johnson's "Views on Scottish Universities," 230, 230.
 "Life of Samuel Johnson," by, 46, 111.
 71, 219, 220. Visit to Topham Beaucherk at Highgate, 30.
 Bossy, Dr. Quack doctor of Covent Garden. Referred to, 47.
 Boucher-Neilson Tapestries at Moor Park, now at 10, Arlington Street, London, 294, 295, 295, 298, 299.
 Boudoir, Chand House, 51, 51.
 Bowood, Wiltshire, 1, 8, 10, 17, 244.
 Boyle, James. Payment to, for Carving at Shelburne (now Lansdowne House, London, 314.
 Brasted, near Sevenoaks, Kent, 167, 167, 168, 169, 169, 170, 170, 171, 171, 172, 172, 288.
 Breakfast-room, Newliston, West Lothian, 285, 288.
 Brettingham, Matthew, Esq., of Norfolk House, St. James's Square and Cumberland House, Pall Mall, London, 54, 186, 191.
 Brettingham, R. F., architect. Referred to, 191.
 Bridge at Dalkeith, 192.
 British Coffee House, Cockspur Street, London, 55.
 British Museum. Purchase of Lord Oxford's Collection of Manuscripts, 47. Purchase of Sir Hans Sloane's Collection, 47.
 Bryce, James. Architect for the Wings at Newliston, West Lothian 278, 282, 284, 288.
 Buck and Swan. Suppliers of silk for furniture at Lansdowne House, 8.
 Buckingham and Chandos, 3rd Duke of. Building-owner, Chand House, London, 48, 49.
 Buhl, John. Payment to, for Furniture at Shelburne (now Lansdowne House, 314.
 Building-Owner:
 Baillie, George (Mellerstain, Berwickshire) 25, 30.
 Buckingham and Chandos, 3rd Duke of (Chandos House, London), 48, 49.
 Cassilis, Earl of (Culzean Castle, Ayrshire) 261.
 Howe, Thomas (Newliston, West Lothian) 278.
 Home, Countess of (Home House, Portico Square, London), 80.
 Lashburne, Viscount (Malmesbury, Wiltshire) 162.
 Orde, Lord Chief Baron (No. 7, Queen Street, Edinburgh) 30.
 Parker, John (Saltram, Devonshire), 30.
 Ramsden, Sir John, Bart. (Bryar, Yorks) 30.
 Stanley, Lord (later 1st Earl of Derby) (Fife Pavilion, The Odeon, 1881) 111.
 Stanley, Lord (later 1st Earl of Derby) (Fife Pavilion, The Odeon, 1881) 111.
 Turlington, Dr. John (Bristol, 1763) 111.
 Weddell, William (Newliston, 1763) 111.
 Winn, Sir Rowland, Bart. (Nostell Priory, Yorks), 117, 118.
 Wynn, Sir Watkin Williams (No. 29, St. James's Square, London) 48, 49, 54.
 Burdett, Sir Francis. Loan to, by Thomas Coutts the Banker, 39.
 Marriage of, to Sophia Coutt.
 Burdett-Coutts, Angela Burdett, afterwards Baroness. Inheritance of Thomas Coutts' fortune by, 29.
 Butcher, General, and David Garrick, 74. Flays of, 111.
 Butcher, General. Financial assistance to James Barry, R.A., 25.
 Burlington, 3rd Earl of. House in Piccadilly of, 1, 16. Visits to Venetian Villas, 110.
 Burlington House, Piccadilly, London. General Robert Clerk's references to, 3, 16.
 Burn, William. Competitor for completion of Edinburgh University, 142, 244.
 Burney, Dr. Charles. Dining with Mrs. Garrick, 30. Disguised in Barry's paintings at the Society of Arts, 45. Referred to, 111.
 Burney, Fanny. Description of Saltram, Devonshire, 161. Discrepancies to the abortive sale of the Adam Art Collection during the Adelphi Crisis, 22. Diary reference to Captain and Mrs. Pringle's reception, 22, 46. Friendship with Mrs. Garrick, 30. Referred to, 85.
 Burney, Hetty. Referred to in the Diary of her sister, Fanny, 22.
 Bute, 3rd Earl of. Anticipation of the 2nd Earl of Shelburne in the purchase of the Lansdowne House site, 1, 16. Arrangement with the 2nd Earl of Shelburne for the completion of the house (now Lansdowne House, 4, 5. Death of, 1, 16. Robert Clerk's

- letter on the negotiations between, and Lord Shelburne, 4, 5.
House in South Audley Street, 4. Member of the Royal Society of Arts, 49. Patron of John Home, 4. Prime Minister, 1762, 1763, 3. Residence in Albemarle Street, London, 4. Retirement from public life and travels on the Continent, 4. Sale of the unfinished (Lansdowne) house by, 4, 17. Wilkes' attacks on, 47.
Bute, and Marquess of. Marriage to Miss Francis Coutts, 39.
- Caldwell, James. Engraver of Plates in the "Works," 75, 77.
Cambridge University. Buildings at, 173, 173, 174, 175, 175, 176, 176, 177, 177, 178, 179, 180.
- Campbell, George. Partner in the banking firm of Coutts, 38.
Campbell, John. Banker of Durham Yard, Adelphi, 38.
Candelabra. Adam, Moor Park, Hert's (now at No. 19, Arlington Street, London), 297.
- Candlestick. Design by Robert Adam for a silver, 312.
Caracci, Annibale. Copy of painting of St. Margaret, by, 135, 136.
Carlini, Azosimo, sculptor. Work for Lord Shelburne by, 314, 317.
Cathole, Lord. Selwyn's letter to, on supping at Lady (Betty) Stanley's, 70.
- Carlton Palace, London, 186, 188, 191.
Carlyle, Dr. Alexander. At college with General Robert Clerk, 97.
Description of General Clerk by, 100.
- Carpets designed by Robert Adam. Culzean Castle, Ayrshire, 275, 276. No. 19, Arlington Street, London, 295, 303.
- Carron Iron Works. The Adam Brothers' interest in the, 196, 200.
Carter, Mrs. Elizabeth. Referred to as dining with Mrs. Garrick, 10.
Carter, Thomas. His account for marble chimneypieces at Lansdowne House, 9.
- Castles, the Earl of. Building-owner, Culzean Castle, Berwickshire, 291.
- Castles. Alnwick, Northumberland, 292, 311. Cullen, 101, 200.
Culzean, Ayrshire, 283, 261, 264, 265, 266, 267, 268, 268, 269, 269, 270, 270, 271, 272, 273, 274, 274, 275, 275, 276, 276, 277, 277, 292.
Knowlesley, Lancashire, 67, 71, 78. Maudsley, Lanarkshire, 200.
- Castle Style. Robert Adam's Essays in the, 292.
- Cathedrals. Kilkenny, 292. St. Paul's, London, 310.
Catherine of Russia, The Empress. Harpsichord, designed by Robert Adam for, 310.
- Cavendish Square, London, 291, 316.
- Ceiling Designs by Robert Adam. For the Earl of Barrymore, 97.
For the Earl of Kerry, 90, 93.
- Ceilings. Byram, Yorks, 306. Chandos House, London, 50, 50, 52, 52, 53. Culzean Castle, Ayrshire, 273, 274, 274, 275, 277.
Home House, Portman Square, London, 83, 84, 86, 86, 88, 88, 90.
Lansdowne House, London, 9, 10, 11, 12. Mansfield Street, London, 96, 98. Mellerstain, Berwickshire, 252, 255, 256, 258, 259, 260, 262. Moor Park, Hert's, 300. Newby Hall, Yorks, 135, 136, 136, 137, 139. Newliston, West Lothian, 283, 285.
Nostell Priory, Yorks, 122, 124, 124, 124, 126, 128, 130. No. 1, Adelphi Terrace, 34. No. 4, Adelphi Terrace, 33. No. 5, Adelphi Terrace, 22, 35, 37. No. 17, Hill Street, London, 205.
No. 20, Mansfield Street, London, 97, 99, 100, 101. No. 25, Portland Place, London, 109. No. 31, Portland Place, London, 110. No. 7, Queen Street, Edinburgh, 208, 209, 209, 220. No. 64, Queen Street, Edinburgh, 211, 211, 212, 212. Old Derby House, Grosvenor Square, London, 68, 68, 70, 70. Register House of Scotland, 231. Saltram, Devonshire, 159, 163, 165. Wynn House, No. 20, St. James's Square, London, 58, 57, 58, 59, 59, 60, 60, 61, 62, 63, 64.
- Chairs. Byram, Yorks, 307. Croome Church, Worcestershire, 222.
Lansdowne House, London, 10, 12, 13. Nostell Priory, Yorks, 308. Osterley Park, Middlesex, 303. Dandis, Sir Laurence, for, 291.
- Chambers, Sir William, R.A. Chinese vases of, 291. Comparison with Sir John Soane, 289. State coach of George III attributed to design of, 292.
- Chapels. Durham Yard, Adelphi, 38. Franklin's (Rev.), Russell Street, Bloomsbury, 28. Hartlebury, Worcester, 292. Toplady, Orange Street, London, 36, 38, 47.
- Charlotte, Queen. Barry's intended portrait of, at the Society of Arts, 45. Bedstead of, 292, 294, 316. Selan chair for, 302.
- Charlotte Square, Edinburgh, 212, 213, 214, 215, 216, 217, 223.
Chatham, William Pitt (the elder), Earl of. His country agent, Reynolds, referred to, 12.
- Chiffonier in the Chinese Taste. Kedleston, Derbyshire, 309.
- Chimney-piece designs by Robert Adam. For William Locke, 92.
Queen's House (Buckingham Palace), 292.
- Chimney-pieces, fireplaces, etc. Adelphi, The, 38. Chandos House, London, 50, 51, 52, 52, 53. Culzean Castle, Ayrshire, 275, 275, 276. Home House, Portman Square, London, 86, 87, 88.
Lansdowne House, London, 9, 10, 10, 12. Marble Hill, Twickenham, Middlesex, 189. Mellerstain, Berwickshire, 254, 255, 258, 259, 260, 262. Newby Hall, Yorks, 135, 136, 136, 137, 137, 139. Newliston, West Lothian, 284, 285, 285, 286. Nostell Priory, Yorks, 122, 123, 124, 126, 127, 130. No. 25, Portland Place, London, 107. No. 31, Portland Place, London, 111. No. 64, Queen Street, Edinburgh, 211, 212. Old Derby House, Grosvenor Square, 68, 68, 70. Orde, Chief Baron, Queen Street, Edinburgh, 209, 209, 220. Queen's House (Buckingham Palace), 212. Wynn House, No. 20, St. James's Square, London, 58, 58, 61, 61, 64.
- "Chinese Festival." David Garrick's, 291.
- "Chinese Taste." The "Chambers" vases in, 311. Chiffonier in, 309. Chippendale's designs in, 291, 311, 312. Furniture in the, 304, 309.
- Chippendale, Thomas, cabinet-maker. Chinese designs by, 291, 311, 312. French Rococo designs by, 311. Gothic designs by, 312. Myth woven round the name of, 310. Payment for, for furniture at Shelburne House, 314. Seated at Nostell Priory, 308. Sheraton's comment on the designs of, 316. "The Gentleman and Cabinet-Maker's Director," by, 291, 310, 311, 312, 316.
- Chudleigh, Elizabeth. Biographical details, 16. General Robert Clerk's reference to, 16.
- Churches. Charlotte Square, Edinburgh, 192, 214, 215, 216, 224, 242. Croome, Worcestershire, 292. Lasswade, near Edinburgh, 224. Mistley, Essex, 146, 147, 151, 153, 153, 154, 154, 155.
- St. George's, Edinburgh, 191, 197, 200. St. Martin's in the Fields, London, 47. St. Mary-le-Bow, London, 47. St. Stephen's, Walbrook, London, 17.
- Cipriani, Giovanni Battista. Paintings by—Lansdowne House, 9, 10, 12, 312, 314; No. 19, Arlington Street, London, 296, 302.
Referred to in regard to the decorative scheme for the Royal Society of Arts' "Great Room," 44. Work on the State Coach of George III, 202.
- Clérissieu, Charles Louis. Art Adviser to Lord Shelburne, 314.
- Clerk, General Robert. Biographical details, 99, 100, 101. Friend of Robert Adam, 4, 9, 100. Confidential relations with 2nd Earl of Shelburne, 5. Letters to the 2nd Earl of Shelburne, 3, 4, 5. House in Mansfield Street, London, of, 97, 116. Popularity in French society, 307. Referred to as consulted over Bowood and Lansdowne House, 5.
- Clients of Robert and James Adam. Topographical Index to the Soane Collection of Adam Drawings, Appendix, pages A, B, C and 61 to 92.
- Coats, the State, of George III, 292, 294, 316.
- Cockerell, C. R., R.A., architect. Work at Cambridge University, 180.
Colonnade, Edinburgh University, 245, 248.
Commode at Apsley House, London, 303.
Compton Verney, Warwickshire, 175.
- Confidante for Sir A. Hume's Hill's rest, London, 303.
- Counties, Index of. Topographical Index of Adam Drawings in the Soane Collection, 360, 361.
- Courtyard, Internal. Lansdowne House, London, 13, 14, 14. Wynn House, No. 20, St. James's Square, London, 54, 58.
- Courts, Francis. Marriage to the 2nd Marquess of Bute, 39.
- Coutts, James, M.P. Marriage to the niece of George Campbell, the banker, 38, 39.
- Coutts, John, merchant, of Edinburgh. Father of James Coutts, the banker, 38.
- Coutts, Sophia. Marriage to Sir Francis Burdett, M.P., 39.
- Coutts, Susan. Marriage to the Earl of Guildford, 39.
- Coutts, Thomas. Biographical details, 39. View of river arranged for his house in the Adelphi, 20. Daughters of, 39. Loan to Sir Francis Burdett, 39. First marriage to Elizabeth Starkey, 39. Second marriage to Miss Mellon, 39.
- Coutts' Bank. Rise and expansion into the Adelphi, 38, 47.
- Craig, James. Lay-out of the New Town, Edinburgh, by, 201, 202, 202, 203, 203, 204, 205, 205.
- Crichton, Mr. Competitor for completion of Edinburgh University, 242.
- Croome Court, Worcestershire. Tapestries at, 135, 145.
- Cullen Castle. Gateway, 104, 200.
- Culzean Castle, Ayrshire, 196, 263, 263, 264, 265, 266, 267, 268, 268, 269, 269, 270, 270, 271, 272, 273, 274, 274, 275, 275, 276, 276, 277, 277, 292.
- Cumberland, Richard. Lines on the Adelphi by, 18.
- Cumberland, William Augustus, Duke of. His death referred to, 5, 17.
- Cumberland House, Pall Mall, London, 186.
- Cup (racing) in silver. Designed by Robert Adam for M. Thomas Dundas, 313.
- Cup, for Richmond Races, 1770. Designed by Robert Adam, 313.
- Dalkeith Bridge, 192.
- Dalton, Lady. Fanny Burney's reference in her Diary to a visit to, 21.
- Dance, George (the elder). Architect of the Alnwick House, London, 283.
- Dance, George (the younger), R.A. Art adviser to Lord Shelburne, 314. Drawings for gallery at Lansdowne House, 15, 17. Elder brother of Nathaniel Dance, painter, 37. Principal and life-long friend of Sir John Soane, 14, 288. Retirement and death of, 15.
- Dance, Nathaniel, painter. Picture of Garrick as Richard III, 57. Referred to in regard to the original decorative scheme for the Society of Arts' "Great Room," 44.
- Decoration. Etruscan style of, 63, 71, 88, 89, 92.
Of the "Great Room," Society of Arts Building, The Adelphi, London, 44, 45.
- Mural. See Mural.
- Painted. See Painted.
- Decorative plasterwork at Lansdowne House. Account for, 9.
- Delany, Mrs. Account of Lord Stanley's fête, 72, 74, 79. Notes on Newby Hall, 144, 145.
- Derby, 12th Earl of. See Stanley, Lord.
- Derby (formerly Stratford or Aldborough) House, Stratford Place, London, 70.
- Derby House, St. James's Square, London, 70.
- Derrick, Sam. Note by, on Knowlesley, Lancashire, 67, 71.
- Devonshire House, London, Furniture at, 289, 290.
- Diary of Sophia, first Countess of 2nd Earl of Shelburne. Quoted on the decoration of Lansdowne House, 8.
- Dicciens, Charles. Acquaintance with the Adelphi, 33.
- Dilettanti Society, The, 242.
- Dining-rooms. Chandos House, London, 51, 52. Culzean Castle, Ayrshire, 274, 277. Lansdowne House, London, 8, 8, 9, 12. Mellerstain, Berwickshire, 255, 258, 259. No. 5, Adelphi Terrace, London, 36. Wynn House, No. 20, St. James's Square, London, 57, 58, 58.
- Dishes, silver. Designed by Robert Adam, 314, 315.
- D'Israeli, Isaac, author. Father of the Earl of Beaconsfield, 38. Seen at the New Tavern and Coffee House in the Adelphi, 38.
- Dome. Edinburgh University Vestibule, 241, 245. Register House of Scotland, Edinburgh, 229, 229, 231.
- Dorcinetti. Quack doctor of Cheyne Row, Chelsea referred to, 47.
- Door Furniture. Lansdowne House, London, dining-room, 12.
- Door Knockers. Adam design for, at No. 20, St. James's Square, London, 310.
- Dorset House.
- Exterior.—Adelphi, The, 30, 32, 45, 316. London Houses, 291, 316. Mansfield Street, London, 96, 96, 99, 316. No. 7, Queen Street, Edinburgh, 207. Portland Place, London, 106, 316.
- Interior.—No. 31, Portland Place, London, 111. Old Derby House, Grosvenor Square, London, 67. Queen's House (Buckingham Palace), London, 292. Saltram, Devonshire, 157, 159. Wynn House, No. 20, St. James's Square, London, 58, 58.

- Drawing-rooms. Culzean Castle, Ayrshire, 273, 274, 274, 275, 275. Home House, Portman Square, London, 88, 89, 90, 91. Lansdowne House, London, 9, 10, 11, 12, 13. Newby Hall, Yorks, 135, 136, 138, 139, 140. Newliston, West Lothian, 284, 285. No. 4, Adelphi Terrace, London, 33. Saltram, Devonshire, 159, 163. Wynn House, No. 20, St. James's Square, London, 59, 60, 63, 64.
- Dressing-room. Wynn House, No. 20, St. James's Square, London, 60, 61, 62, 63, 64.
- Drummonds. Referred to as bankers to George III, 39.
- Drury Lane Theatre, London. Refronting of, by R. and J. Adam, 28.
- Du Boccage, Madame. Opinions on London houses, 193, 290, 291.
- Dundas, Sir Laurence. Furniture and Decorations for Moor Park, Herts, and No. 19, Arlington Street, London, 295, 291, 294, 295, 295, 296, 297, 297, 298, 298, 299, 300, 301, 302, 303.
- Dundas, Thomas. Silver racing cup, designed by Robert Adam for, 313.
- Early Georgian Furniture and Decoration, 288, 289, 290, 290, 294, 304.
- Edinburgh. Lay out of the New Town, 201, 202, 202, 203, 203, 204, 205, 205. University, 192, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 245, 246, 247, 247, 248, 249, 249, 251.
- Elhott, Archibald. Competitor for completion of Edinburgh University, 242.
- Elmes, James. Reference by, to the architectural ideas of John Nash, 46.
- Elphinstone, The Hon. M. Mercer. Her portrait by John Hoppner at Lansdowne House, 10, 12.
- Elves, John, M.P. Concerned in the Portland Place building speculations, 107.
- Esterhazy, Prince. Austrian Ambassador, residing at Chandos House, in 1775, 45.
- Etruscan Decoration, 69, 71, 88, 89, 92.
- Etruscan Room, Home House, Portman Square, London, 38, 92.
- Ferguson, Adam. Friend of General Clerk, 99. Friend of Robert Adam, 247, 249.
- Fête Pavilion, The Oaks, Epsom, Surrey, 72, 73, 74, 75, 76, 77, 109, 288.
- Findlater, Earl of. Robert Adam's design for a London house for, 94, 103, 103.
- Fisher, Kitty. Biographical details, 16. General Clerk's reference to, 16. Portraits by Reynolds of, 16.
- Fitzgerald, Lady Louisa. Her marriage to 1st Marquess of Lansdowne (2nd Earl of Shelburne), 17.
- Fitzherbert, Mrs. Her House at Baginbun, 182, 184, 187, 188. Her house Marble Hill, Twickenham, 183, 185, 185, 186, 187, 189, 189. Marriage to George, Prince of Wales (afterwards George IV), 181, 183, 185, 186, 187, 188, 191.
- Fitzroy Square, London, 112, 112, 113, 113, 114, 115, 115, 116, 116.
- Flaxman, sculptor. Referred to as a medalist of the Royal Society of Arts, 20.
- Foley House, Portland Place, London, 102, 103, 116.
- Fox, Henry, Baron Holland. See Holland.
- Franklin, The Rev. Garrick's marriage at the Chapel of, 28.
- French rococo influence on eighteenth century furniture, 111.
- Furniture
- Apsley House, London. Commode, 303.
 - Byram, Yorks. Chairs for hall, 307. Term, 307.
 - Chandos House, London. Mirrors, 51, 53.
 - Culzean Castle, Ayrshire, 274, 274. Mirrors, 274, 275.
 - Devonshire House, London. Console table, 289. Side tables, 289.
 - Dundas, Sir Laurence. Armchair for, 291. Console table for, 291, 301.
 - Early Georgian, 289, 290, 294.
 - Harpischoord for the Empress Catherine of Russia, 301.
 - Hume, Sir Abraham. Confidante for, 303.
 - Kedleston, Derbyshire. Chinese chifonier, 309. Mirror with palm frame, 292. Sofa with gilt dolphins, 292. State bedstead, 293.
 - Lamps. Hanging, 310.
 - Lansdowne House. Painted Adam furniture, 10, 12, 13.
 - Luton Hon. Beds. Candelabra pedestals, 300. Curtain cornices, 300.
 - Moor Park, Herts. (now at No. 19, Arlington Street, London). Console table, 297, 300. Lamp pedestal, 297. Settees, 296, 297, 299, 300. Side tables, 291. Settee, 297, 299, 300.
 - Newby Hall, Yorks. Side tables, 135, 136.
 - Newliston, West Lothian. Bedstead, 286, 286. Mirrors, 286, 286.
 - Nostell Priory, Yorks. Chairs, 308. Settee, 308.
 - No. 19, Arlington Street, London. Staircase lamps, 313. See also Moor Park.
 - No. 20, Mansfield Street, London. Mirrors, 69, 70, 98.
 - No. 20, Portman Square, London. Mirrors, 304.
 - Old Derby House, Grosvenor Square, London. Mirrors, 69, 70, 98, 315, 316.
 - Osterley Park, Middlesex. Chair for Etruscan room, 303. Side table, 303.
 - Queen Charlotte's Bedstead (now at Hampton Court Palace), 292, 294, 316.
 - Wynn House, No. 20, St. James's Square, London. Console table, 59, 61. Mirror on 58 on 94. Organ case, 301. Sideboard (side table and pedestal), 58, 60. Side tables, 58, 60, 61. Torchères, 58, 61.
- Gabriel, J. A. Architect of the Place de la Concorde Buildings, Paris, 316.
- Gainsborough, Thomas, R.A. Portrait by, at the Royal Society of Arts, 14, 46. Resident at Schomberg House, Pall Mall, London, 12.
- Gallies, J. Lansdowne House, 9, 10, 14, 15, 15, 16, 17. Mellerstain, Berwickshire, 260, 262.
- General James, architect. Medalist of the Royal Society of Arts, 20.
- George, David, actor. Andrew Beck's fascination with, 47. Chinese Festival of, 291. Death and funeral of, 28. Friendship with the Adam Brothers, 22, 23. General Burgoine and
74. House in the Adelphi of, 22, 28, 29, 35, 36, 37, 46. Ideal marriage of, 28. Johnson's dinners with, 20. Letter to Wilkes of, on Adelphi Lottery, 28, 47. Lover of old folks, 23. Mrs. Montagu's letter to, on the generosity to the Adam Brothers of, 22. Portrait as Richard III of, 57. Professional visit of, to Wynnstay, 56. Promotion by, of the production of Hannah More's tragedy, "Percy," 28. Refronting of Drury Lane Theatre for, 28. Richard Ribby's letter to, 149.
- Garrick, Mrs. Death at Adelphi Terrace of, 28. Dinner party of, 30. Friendship of, with Fanny Burney, 30. Hannah More's residence with, 30. Ideal union with David Garrick, 28. Walpole's opinion of, 28, 47.
- Gateway, Entrance. Cullen Castle, 104, 200. Culzean Castle, Ayrshire, 263, 268, 268. Edinburgh University, 244, 246, 249.
- Gateway and Lodges. Saltram, Devonshire, 160, 161.
- George III. Approval of expulsion of James Barry from Royal Academy of Arts, 44, 45. Barry's intended portrait of, at the Royal Society of Arts, 45. State coach of, 292, 294, 316. Transfer of banking account of, from Coutts' to Drummond's, 39.
- George IV. Banking account at Coutts' of, 39. Marriage to Mrs. Fitzherbert, 181, 183, 185, 186, 187, 188, 191. Patron of Frederick Reynolds, 36.
- Georgian Furniture and Decoration. Early, 288, 289, 290, 290, 294, 304.
- Gibbs, Edward. Friendship with Lord Sheffield, referred to, 18. Stay at the New Tavern and Coffee House, Adelphi, 18.
- Gibbs, James. Influence on William Adam, Senior, 1, 3. Work at Cambridge University, 173, 173, 175, 176, 176, 177, 177, 179, 180.
- Gilbert, John. Payment to, for carving at Lansdowne House, 314.
- Graindole, Culzean Castle, Ayrshire, 274, 274.
- Grandsmith, Oliver. Beauclerk's reference to him, 10.
- Gosford House, Haddington, 196, 197, 198, 199, 199.
- Gothic Furnishings by Sanderson Miller, 292.
- Gothic Furniture by Robert Adam, 292.
- Gothic Taste, The. Furniture in the, 201, 292, 312, 316.
- Graham, Dr. James. House of, No. 6, Adelphi Terrace, London, 29, 30, 31, 32, 36, 47. Protest by, against conduct of the Reynolds family, 32.
- Graham, William. Brother of James Graham, the Quack Doctor, 30, 31. Marriage of, to Catherine Macaulay, 10, 31.
- Grantham, William. Builder of houses in Mansfield Street, London, 96.
- Granville, John, Earl of. Father of Sophia, first Countess to the second Earl of Shelburne, 10.
- Greville, Hon. Charles. His house, No. 12, Portman Square, London, 92.
- Grosvenor Square, London, 47, 291, 316.
- Guildford, Earl of. Marriage to Susan Coutts, 19.
- Gunning, The beautiful Misses, 68, 71, 107.
- Gwilt, Joseph. Criticism of Robert Adam by, 54, 55.
- Halls. Chandos House, London, 48, 52. Lansdowne House, London, 4, 5, 8, 10. Mellerstain, Berwickshire, 252, 258. Newby Hall, Yorks, 134, 135, 138. Newliston, West Lothian, 285, 285.
- Nostell Priory, Yorks, 122, 122, 123. Wynn House, No. 20, St. James's Square, London, 55, 57.
- Hamilton (Emma Lyon), Lady. Reputed first appearance, 31, 47. Service with Mrs. Linley, 17.
- Hamilton, Elizabeth. Daughter of, 107, 107, 110, 111.
- Hamilton, Lady Elizabeth. Daughter of sixth Duke of Hamilton and Maria Gunning, 71. Boswell's reference to, 68, 71. Marriage to Lord Stanley, 68. Andrew Stuart's reference to, 69, 71, 107.
- Hamilton, Gavin. Art adviser to Lord Shelburne, 10, 14, 314.
- Correspondence with Lord Shelburne, 13, 17. Discovery of the Barberini Venus by, 141. Residence in Rome, 10. Scheme for the Sculpture Gallery, Lansdowne House, by, 14, 15, 17.
- Hamilton, Thomas. Competitor for completion of Edinburgh University, 242, 244, 245.
- Hampton Court Palace, Middlesex, 24, 30.
- Hirewood House, Yorks, 301, 310, 312, 320.
- Hardwick, Lord. Residence at Powis House, Lincoln's Inn Fields, London, 3, 16.
- Hardwick, Philip, architect. Medalist of the Royal Society of Arts, 40.
- Hardy, Thomas, poet and novelist. Referred to as working in the Adelphi as an architect, 38.
- Harpischoord designed by Robert Adam for the Empress Catherine of Russia, 301.
- Hay, D. R. Decoration of the Model Room, Royal Society of Arts, 14.
- Heating by hot air, 232.
- Heppelwhite, A., cabinetmaker. His book of designs, 316.
- Hervy, Mr. His marriage to Elizabeth, 16.
- Hill, Thomas (original of Paul Pry). Residence in the Adelphi, 38.
- Hogg, Thomas. Building owner of Newliston, West Lothian, 278.
- Holkham, Norfolk, 177, 131.
- Holland, Baron. Recommendation of Lansdowne House site to second Earl of Shelburne by, 13.
- Holland, Henry. Carlton Palace, London, by, 186, 191. First Brighton Pavilion by, 186.
- Home, The Earls of. Family history of, 80, 82.
- Home, Countess of. House in Portman Square, London, 30, 304.
- Home House, Portman Square, London, 80, 80, 81, 82, 82, 83, 83, 84, 84, 85, 85, 86, 87, 87, 88, 88, 89, 90, 90, 91, 91, 92, 92, 93, 91, 304.
- Home, John. Friendship with Robert Adam, 247, 249. Lodging in South Audley Street, London, 4. Under the patronage of the third Earl of Bute, 4.
- Hood, Thomas, painter. Residence in the Adelphi, 38.
- Hope, Thomas, M.P. Purchase by, of General Clerk's London house, 99.
- Hoppner, John, R.A. Portrait by, of Hon. M. Mercer Elphinstone, 10, 11.
- Houghton Hall, Norfolk, 117, 131.
- Houses
- Adelphi, The, London, 18, 18, 19, 20, 21, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 30, 31, 31, 32, 32, 33, 33, 35, 36, 36, 37, 38, 38, 39, 39, 288. Alnwick Castle, Northumberland, 292, 311. Apsley, London, 294, 303. Audley End, Essex, 313.

∇

- Beucker, Topham, House, Gros Russell Street, London, 30.
Barrmore, Earl of, House, Portman Square, London, 30.
Bowood, Wilts, 1, 8, 10, 17, 244. Brasted, near Sevenoaks,
Kent, 167, 167, 168, 169, 169, 170, 170, 171, 171, 172, 172, 172,
285. Burgoyne, General, Hertfordshire, Mayfair, 76.
Burlington, Piccadilly, 31. Butte, the Earl of, Albemarle
Street, London, 4, 4, South Audley Street, London, 116.
Carlton Place, London, 186, 188, 191. Castle Street, Edinburgh,
205, 205. Chandos House, Chandos Street, London, 48, 48,
49, 50, 50, 51, 52, 52, 53, 53, 51. Charlotte Square, Edinburgh,
212, 213, 213, 214, 215, 216, 217, 220. Clerk,
General, Mansfield Street, London, 90, 71, 99, 116. Clumpton
Verney, Warwickshire, 175. Croome Court, Worcestershire,
133, 145, 294. Cullen Castle, 104, 200. Culzean Castle,
Ayrshire, 196, 263, 263, 264, 265, 266, 267, 268, 268,
269, 269, 270, 270, 271, 272, 273, 274, 274, 275, 275,
276, 276, 277, 277, 292. Cumberland House, Pall Mall,
London, 186.
Derby House, St. James's Square, London, 70. Derby House,
Stratford Place, London, 70. Devonshire House, Piccadilly,
London, 1, 289, 290.
Fitzherbert, Mrs., Brighton, 181, 181, 182, 187, 188, 190. Fitzroy
Square, London, 181, 182, 113, 113, 114, 115, 115, 116, 116, 116.
Foley House, Portland Place, London, 102, 103, 116.
Gosford House, Haddington, 167, 167, 188, 189, 200.
Hampton Court Palace, Middlesex, 294, 310. Harewood, Yorks,
301, 310, 312, 320. Holkham, Norfolk, 117, 131. Home
House, No. 20, Portman Square, London, 80, 80, 81, 82,
83, 84, 84, 85, 85, 86, 86, 87, 88, 88, 89, 89, 90, 90,
91, 91, 92, 92, 93, 93, 304. Houghton Hall, Norfolk, 117, 131.
Irwin, Lord. Portman Square, London, 91, 92.
Kedleston, Derbyshire, 14, 289, 290, 292, 293, 309. Kenwood,
Middlesex, 290. Knowles Castle, Lancashire, 67, 71, 78.
Lansdowne (formerly Shelburne) House, London, 1, 2, 3, 3,
4, 5, 5, 6, 7, 7, 8, 8, 9, 9, 10, 10, 11, 12, 13, 13, 14, 14,
15, 15, 16, 16, 17, 17, 283, 310. Leith Road, Edinburgh,
231, 233, 235. Locke, William, Portman Square, London,
81, 90, 92. Luton Ho., Beds, 300.
Mamhead, Devonshire, 162, 164, 166. Mansfield, first Earl of,
Bloomsbury Square, London, 90. Mansfield Street, Portland
Place, London, 94, 95, 96, 97, 97, 98, 98, 99, 99,
100, 100, 101, 101. Marble Hill, Twickenham, 183, 185.
186, 187, 189, 190, 191. Maudslay Castle, Lancashire, 200.
Mellerstain, Berwickshire, 252, 252, 253, 254, 254, 255,
255, 256, 257, 257, 258, 258, 259, 259, 260, 261, 262, 262,
263, 263, 264, 265, 266, 267, 267, 268, 268, 269, 269,
270, 270, 271, 272, 273, 274, 274, 275, 275, 276, 276,
277, 277, 278, 279, 280, 280, 281, 282, 283, 283, 284, 285, 285,
286, 286, 287, 287. Norfolk House, St. James's Square,
London, 54, 91. Northumberland House, Strand, London,
104, 311. Norton Court, Kent, 152. Nostell Priory, Yorks,
117, 117, 118, 118, 119, 120, 121, 122, 122, 123, 123,
124, 124, 125, 126, 126, 127, 128, 128, 129, 130, 131, 131,
294, 308, 310. No. 19, Arlington Street, London, 135, 205,
291, 298, 304, 295, 295, 296, 297, 297, 298, 299, 299, 300,
301, 302, 303, 304, 313. No. 20, Mansfield Street, London,
96, 98, 99, 100, 101.
Old Derby House, Grosvenor Square, London, 48, 49, 52, 65, 65,
66, 66, 67, 67, 68, 68, 69, 70, 70, 71, 88, 94, 98, 315, 316.
Osterley Park, Middlesex, 89, 294, 304, 315.
Pavilion, The, Brighton, Sussex, 186, 191. Pitzhanger, Ealing,
Middlesex, 186. Portland Place, St. James's Square,
London, 104, 105, 105, 106, 107, 107, 108, 108, 109, 109,
110, 110, 111, 111. Portman Square, London, 71, 81, 91. Powis
House, Lincoln's Inn Fields, London, 3, 16. Primrose,
Lady, House, Charges Street, Piccadilly, London, 5.
Queen Street, Edinburgh, 206, 207, 207, 208, 208, 209, 209,
210, 210.
Saltram, Devonshire, 157, 157, 158, 159, 160, 161, 162, 163, 165,
Scarsdale, Lord, Portman Square, London, 90. Schomburgk
House, Pall Mall, London, 32. Shelburne, London (see
Lansdowne). Shelburne, and Earl of, Hill Street, Berkeley
Square, 4. Stratford (now Derby) House, Stratford Place,
London, 70. Strawberry Hill, Middlesex, 292. Syon House,
Bucks, Middlesex, 122, 135, 311.
The Oaks, Epsom, Surrey (Fête Pavillon), 68, 72, 73, 74, 75,
76, 77, 100, 288.
Wilkes, John, Grosvenor Square, London, 47. Wormleybury,
Herts, 317. Wyndham Place, St. James's Square,
London, 48, 49, 54, 55, 55, 56, 57, 57, 58, 58, 59, 59,
60, 60, 61, 61, 62, 62, 63, 63, 64, 64, 94, 301, 310, 311.
Wynnstaf, Ruabon, Wales, 55, 71.
Hume, David. Friendship with Robert Adam, 247, 249. Letters of:
On the popularity of General Clark in French society, 307. On
the best Education, 236, 251. To Dr. Blair, on General Clark,
100, 116.
Ince and Mayhew, cabinetmakers. Furniture for Lansdowne (formerly
Shelburne) House, London, 312, 316, 317.
Index to Cities. Topographical Index to the Soane Collection of
Adam Drawings. Appendix, pages A, B, C and 61 to 92.
Index to Places. Topographical Index to the Soane Collection of
Adam Drawings. Appendix, Section I, Country, pages 1 to 32.
Section 2, London, pages 33 to 51. Section 3, Unknown, pages
52 to 57.
Inkstand. Design by Robert Adam for an, 311, 28, 47.
Inscriptions on the Adam Family Tomb, Grevillars Churchyard,
Edinburgh, 322, 323.
Irwin, Lord. House of, in Portman Square, London, 91, 92.
Ivy Lane, Adelphi, London (now part of the Hotel Cecil), 24, 25, 38.
James Street (now part of Durham House Street), Adelphi, London,
25, 38.
Johnson, Dr. Samuel. And Lady Elizabeth Hamilton, 68, 71, 71.
the Reynolds family, 36. At the Parliament House, Edinburgh,
219, 220. Death of, 46. Dinners in the Adelphi, 20, 46. Envy
of the talents of Topham Beucker, 30. Habit of breaking books
after reading them, 28. Reflections of, on the Scottish Universities,
231, 231. Verses by, to Miss Hickman, 167.
Johnston, William. Friend of General Robert Clerk, 99.
Jonathan's Coffee House, Exchange Alley, London, where the Adelphi
Lottery was drawn, 28.
Jones, Inigo, architect. Covent Garden Piazza by, 54. Water Gate,
Buckingham Street, Adelphi, by, 22.
Kaufmann, Angelica, R.A. Ceiling panels by, Chandos House,
London, 52, 53. Her second husband, Antonio Zucchi, R.A.,
22. Her unsuccessful portrait of Sophia, first wife of 2nd Earl of
Shelburne, 12, 314. Refered to in regard to the scheme of
decoration for the Society of Arts, "Great Room," 44.
Kedleston, Derbyshire, 14, 289, 290, 292, 293, 299.
Kenneds of Ayrshire. Family History of, 261, 268, 269, 270.
Kenwood, William, architect. Furniture by: Devonshire House, London,
289, 290.
Kenwood, Middlesex, 290.
Kerry, Earl of. Robert Adam's design for a London house for, 94,
103, 103, 104.
King, Lord. A signatory to the protest against the Adelphi Scheme,
21.
King's College Chapel, Cambridge, 174, 175, 176, 178, 179, 179.
Kingston, Evelyn, Duke of. Marriage to Elizabeth Chudleigh, 16.
Kitchener, John. Promoter of the Act of Parliament for the
Adelphi Scheme, 21.
Knowles Castle, Lancashire, 67, 71, 78.
Lamp, Hanging. Adam designs for, 310.
Lamp Pedestal and Chandeliers, Adam, 297.
Lancaster, Laurence. No. 19, Arlington Street, London, 313.
Lansdowne, William, and Earl of Shelburne and 1st Marquess of
(see Shelburne).
Lansdowne, John, and Marquess of. Purchase of statuary from his
father's estate, 14, 17.
Lansdowne, Laurence, Marquess of. Purchase of the Lansdowne
House Art Collections from his sister-in-law, 14, 17. Son of 1st
Marquess, by his second wife, 17.
Lansdowne House, Berkeley Square, London, 1, 1, 2, 3, 3, 4, 4, 5,
5, 6, 7, 8, 8, 9, 9, 10, 10, 11

Romney, Lord. President of the Royal Society of Arts in 1772, 42.
Rose, Joseph, plaster worker. Employed by Robert Adam, 96, 122.
Rounda. Lansdowne House, London, 13, 14. Newby Hall, Yorks, 141, 142, 143.
Rowlandson, T. Residence in the Adelphi, 38.
Royal Society of Arts Building, John Street, Adelphi, London, 36
40, 40, 41, 42, 42, 43, 44, 44, 45, 45, 46, 46.
Royle. Lady Shelburne's reference to, as papering rooms at Lansdowne House, 8.
Roxburgh, Duke of. Silver candlestick and cup designed by Robert Adam for, 312, 313.

St. Albans, 3rd Duke of. Lease by, of the Adelphi site, 20.
St. George's Church and Manse, York Place, Edinburgh, 197, 197, 200.
St. George's Church, Edinburgh, 192, 214, 215, 216, 224, 242.
St. James's Square, London, 291, 316. (See also Wynn House.)
St. John and Bolingbroke, Lord. Divorce from Lady Diana Spencer, 30.
St. Oswald, Lord, of Nostell Priory. Family history, 119, 121.
Sale of the Adam Art Collection. Abortive sale, during the Adelphi Crisis, 22, 46. Subsequent sales after Robert Adam's death, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339.
Salisbury, James. Clerk of works at the Register House, Edinburgh, 220, 228, 229, 230, 232, 234.
Salon. Nostell Priory, Yorks, 122, 123, 124, 125.
Saltram, Devonshire, 157, 157, 158, 159, 160, 161, 162, 163, 165.
Sayre, the banker. Failure of, 36.
Scarsdale, Lord. Client of Robert Adam, 90. Residence of, at No. 5, Mansfield Street, London, 96.
Scott, Sir Gilbert, R.A., architect. Work at Cambridge University, 180.
Screen. The Admiralty, Whitehall, London, 244.
Sculpture Gallery. Newby Hall, Yorks, 140, 141, 141, 142, 143.
Sedan chairs. Robert Adam's designs for, for Queen Charlotte, 302; for 8th Duke of Hamilton, 107.
Selwyn, George. Letter to Lord Carlisle on supping at Lord Stanley's, 70.
Settees. Moor Park, Herts (now at No. 19, Arlington Street, London), 296, 300. Nostell Priory, Yorks, 308.
Shakespeare Gallery, Pall Mall, London, 47.
Shaw, Mr., foreman bricklayer. Royal Society of Arts Building, Adelphi, London, 43.
Sheffield, Lord. Friend of Edward Gibbon, 38.
Shelburne, 2nd Earl of, afterwards 1st Marquess of Lansdowne. Lord Holland's letter to, recommending the Lansdowne House site, 1, 3. General Clerk's letter to, on the plans of the proposed Shelburne House at Hyde Park Corner, 2, 3, 4, 16. Arrangement of, with 3rd Earl of Bute, for completing Lansdowne House, 4, 5. His collection of Italian sculpture and antiques, 10. His correspondence with Gavin Hamilton, 10, 13, 17. His death, 14. His opposition to the Adelphi project, 10. His purchase of the unfinished (Lansdowne) house of the 3rd Earl of Bute, 4, 17. His search for a site for a town house, 1. His second marriage, 10. His visit to Bowood with Robert Adam, 8. His visit to Italy, 10. Planning of the ante-room, Lansdowne House, James Adam's letter to, 11, 12. Robert Adam's designs for a town house for, at Hyde Park Corner, 2, 3, 4, 16.
Shelburne, Sophia, first wife of the 2nd Earl of. Death of, 10. Diary references of, to the building and decorating of Lansdowne House, 8, 17, 304, 312, 314. General Clerk's references to, 3, 4, 5. Shelburne (now Lansdowne) House, Berkeley Square, London. (See Lansdowne House.)
Sheraton, Thomas. Furniture designs by, 316.
Sideboard (side table and pedestals). Wynn House, No. 20, St. James's Square, London, 58, 60.
Silver designed by Robert Adam, 312, 313, 314, 315.
Sloane, Sir Hans. Purchase of his collection for the British Museum, 47.
Smirke, Sir Robert, R.A., superintending architect for the gallery at Lansdowne House, 15, 16.
Smith, Adam. Friendship with Robert Adam, 247, 249.
Smith, A. H. Catalogue by, of the sculpture at Lansdowne House, 17.
Soane, Sir John, R.A., architect. Appreciation of Robert Adam's work, 288, 289. Comparison of, with Sir William Chambers, R.A., 289. Proposed buildings by, at Cambridge University, 180. Pupil and life-long friend of George Dance the younger, 14.
Soane Collection of Adam Drawings. The. Text references to, 4, 9, 14, 15, 17, 18, 39, 44, 50, 53, 62, 63, 64, 66, 69, 70, 71, 78, 82, 83, 84, 85, 86, 87, 88, 89, 89, 90, 92, 96, 98, 99, 103, 105, 106, 112, 112, 113, 119, 120, 122, 131, 149, 151, 152, 153, 157, 158, 159, 160, 162, 163, 164, 166, 181, 182, 193, 194, 196, 206, 207, 214, 217, 221, 220, 231, 233, 238, 240, 241, 242, 243, 253, 256, 257, 258, 260, 261, 262, 264, 266, 268, 268, 270, 274, 275, 300, 301, 302, 303, 304, 312, 313, 314, 314, 315, 315, 317.
Soane Collection of Adam Drawings. The. Topographical Index to, 354, 355, 356, 357, 358, 359. Index to Counties, 360, 361. Index to Buildings, Appendix, pages 1 to 59. Index to Clients, Appendix, pages A, B, C and 60 to 92.
Soane Museum, Lincoln's Inn Fields, London. Referred to, 9, 48, 316.
Sofa. For Sir Lawrence Dundas, 293, 301. Kedleston, Derbyshire, 292.
Soufflot, J. G. Architect of the Pantheon, Paris, 316.
Southey, Robert, poet. His interview with James Graham, quack doctor, 32.
Spencer, Lady Diana. Daughter of the 2nd Duke of Marlborough 30. Divorce from first husband, Lord St. John and Bolingbroke, 30. Second marriage to Topham Beckett, 30.
Squares. Berkeley, London, 1, 291, 316. Bloomsbury, London, 17. Cavendish, London, 201, 316. Charlotte, Edinburgh, 115, 104, 212, 213, 213, 214, 215, 216, 217, 220. Fitzroy, London, 112, 112, 113, 113, 114, 115, 115, 116, 116. Grosvenor, London, 47, 291, 316. Portman, London, 47, 304 (see also Home House). St. Andrews, Edinburgh, 205. St. James's, London, 291, 316 (see also Wynn House).
Stables. Newby Hall, Yorks, 134, 145. Nostell Priory, Yorks, 130, 131.
Stair, Lord. Family history of, 278, 282, 283, 284, 286, 287.
Staircases. Culzean Castle, Ayrshire, 272, 275. Home House, Portman Square, London, 85, 85, 86, 86, 89. Lansdowne House, London, 12, 15. Marble Hall, Twickenham, Middlesex, 181, 186, 190. Mansfield Street, London, houses in, 96, 97. Mellerstain, Berwickshire, 257, 258, 259. Newby Hall, Yorks, 135, 144.

No. 19, Arlington Street, London, 296, 301, 302, 313. No. 20, Mansfield Street, London, 97, 99, 101. Wormleybury, Herts, 317. Wynn House, No. 20, St. James's Square, London, 52, 55, 56, 57, 57.
Stanley, Lord, afterwards 12th Earl of Derby. Building-owner. Fête Pavilion, The Oaks, Epsom, Surrey, 72. Old Derby House, Grosvenor Square, London, 48. Marriage to Lady Elizabeth Hamilton, 68, 71. Referred to, 107.
Starkey, Elizabeth. Marriage of, to Thomas Coutts, 39.
Statuary. Lansdowne House, London, 5, 8, 8, 10, 14, 17. Newby, Yorks, 140, 141, 141, 142, 143. Newistown, West Lothian, the Hercules, 282.
Stratford or Aldborough (now Derby) House, Stratford Place, London, 70.
Stuart, James ("Athenian"). Referred to, 55, 249.
Stuart, Jane, of Allanbank. Marriage to John Coutts, 38.
Suffolk. Countess of. Walpole's letter to, on French decoration and furniture, 305, 307, 310.
Svon House, Middlesex, 122, 135, 311.

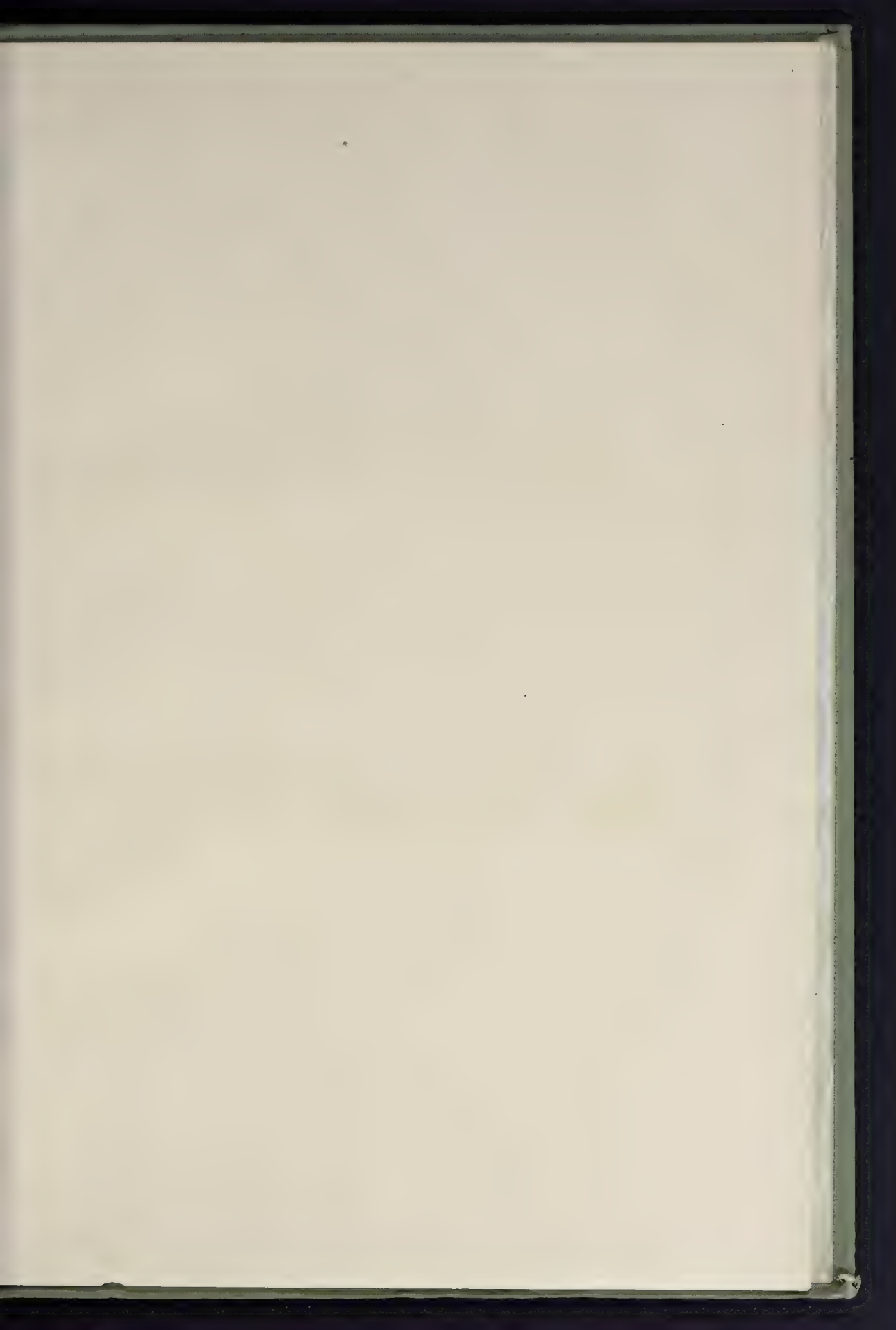
Tables.
Circular. Culzean Castle, Ayrshire, 276.
Console. Devonshire House, London, 289. Dundas, Sir Lawrence for, 291, 301. Moor Park, Herts (now at No. 19, Arlington Street, London), 297, 300. Wynn House, No. 20, St. James's Square, London, 59, 61.
Side. Devonshire House, London, 289. Moor Park, Herts (now at No. 19, Arlington Street, London), 290. Newby Hall, Yorks, 135, 136. Osterley Park, Middlesex, 302.
Wynn House, No. 20, St. James's Square, London, 58, 60.
Tankerville, Lord. Signatory to the Protest against the Adelphi Scheme, 21.
Tapestries. Croome Court, Worcestershire, 135, 145, 294. Moor Park, Herts (now at No. 19, Arlington Street, London), 294, 295, 295, 297, 298, 298, 299. Newby Hall, Yorks, 135, 136, 138, 139, 140, 294. Nostell Priory, Yorks, 124, 126, 126, 127, 128, 294. Osterley Park, Middlesex, 294.
Tatham, C. H. Probable architect of the Weddell monument, Ripon Cathedral, 145.
Temple, Earl. His reversion to Chandos House, London, 48.
Term. Byram, Yorks, 307. No. 19, Arlington Street, London, 297.
Theatre, Drury Lane, London, 28. Haymarket, London, 32.
Tijou, Jean. Ironwork by, for Sir Christopher Wren, 310.
Tivoli, Rosso di. Painting by, at Newby Hall, Yorks, 135, 136.
Tomb. The Adam Family, Greyfriars Churchyard, Edinburgh, 322, 323.
Tonson, Jack. His bookshop referred to by Garrick, 28.
Toplady, Rev. A. His legendary chapel in the Adelphi, 36, 38. His chapel in Orange Street, Leicester Square, 36, 38, 47.
Topographical Index to the Soane Collection of Adam Drawings, 354, 355, 356, 357, 358, 359. Index to counties, 360, 361. Index to Buildings, Appendix, pages 1 to 59. Index to Clients, Appendix, pages A, B, C and 61 to 92.
Torchiere. Wynn House, No. 20, St. James's Square, London, 58, 61.
Towers. Mistley Church, Essex, 146, 147, 151, 153, 153, 154, 154, 155.
Turris. Newby Hall, Yorks, Stables, 134, 135. Nostell Priory, Yorks, 130, 131.
Turton, Dr. John. Building-owner of Brasted, Kent. Biographical details, 167, 169, 170, 171.

University, Cambridge. Buildings at, 173, 173, 174, 175, 175, 176, 176, 177, 177, 178, 178, 179, 179, 180. Edinburgh, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 245, 246, 247, 247, 248, 249, 249, 251.
Upper Ossory, John, Earl of. Father of Louisa, second wife of the 2nd Earl of Shelburne, afterwards 1st Marquis of Lansdowne, 17.
Upper Ossory. Anne, Countess of, Walpole's letters to: On a ball at Old Derby House, 65, 66, 67, 71. On the 7th Earl of Findlater, 104, 106. On his visit to Dr. Graham, the Quack Doctor, 30, 31, 47.
Vanbrugh, Sir John. Architect of Compton Verney, Warwickshire, 175.
Venetian Windows. Home House, Portman Square, London, 82, 83, 88. Saltram, Devonshire, 159, 163.
Vials. Thomas. Payment to, for carving at Lansdowne (formerly Shelburne) House, 314.
Villas, Venetian. Capra and Maser Barbaro, 316.
Vivares, T. Engraver of plates in the "Works," 40.
Vulliamy, Lewis, architect. Medallist of the Royal Society of Arts, 40.

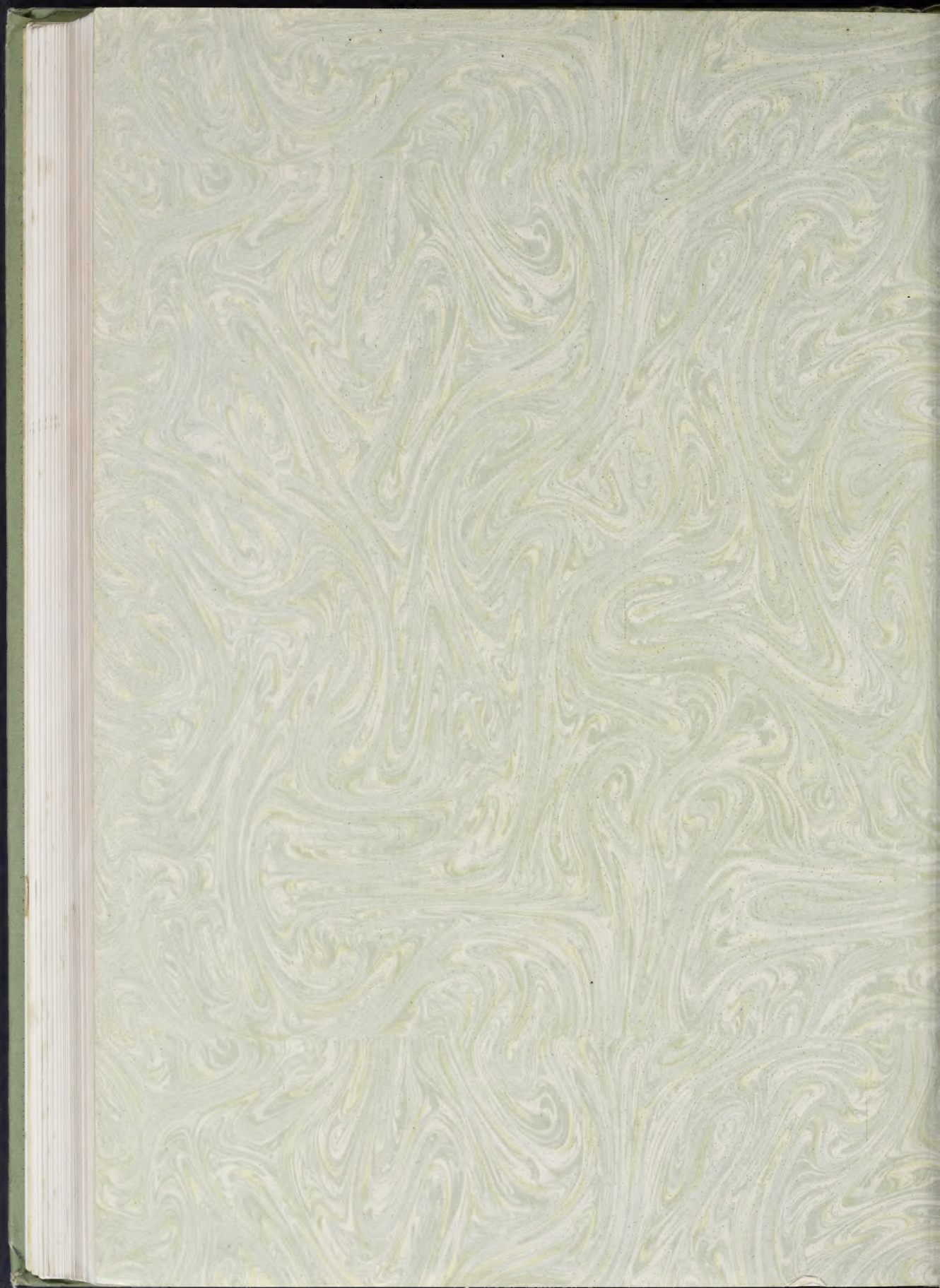
Walle and Reilly, cabinetmakers. Payment to, for furniture at Lansdowne (formerly Shelburne) House, London, 314.
Wallpaper. Chinese, 124, 131.
Walpole, The Hon. Horace (4th Earl of Orford). Absence from Lord Stanley's Fête, 72. Friendship with Richard Rigby, M.P., 149, 151, 155. His landscapes by Nicolo Poussin, 55.
Letters by to:
Richard Bentley. On Mrs. David Garrick, 28, 47. On Gothic fittings at Strawberry Hill, 202, 316.
John Chute. On the 6th and 7th Earls of Findlater, 104, 116.
Rev. W. Cole. On Gout and Dr. Turton, 170, 172.
Earl of Hertford, The. On the marriage of Lord Hinchinbrooke, 96.
Sir Horace Mann. On George III's state coach, 292, 316. On the Gunning sisters, 68, 71. On Mistley Hall, Essex, 152. On social dissipation during the American War, 76, 79. On Lord Stanley's marriage to Lady Elizabeth Hamilton, 68, 71.
George Montagu. On Mistley Hall, Essex, 151.
Miss Anne Pitt. On French Decoration and Furniture, 307, 308, 310.
Countess of Suffolk. On French Decoration and Furniture, 305, 307, 316.
Countess of Upper Ossory. On a ball at Old Derby House, 65, 66, 67, 71. On the 7th Earl of Findlater, 104, 106. On a visit to Dr. James Graham, the Quack Doctor, 30, 31, 47.

- Opinions of :—*
 On the Adelphi Scheme, 18, 22, 46. On James Gibbs, 175.
 On Queen Charlotte's bedstead, 292, 294, 316. On Lord Stanley, 79. On the Williams-Wynn Family, 56.
 Watch Cases. Designs by Robert Adam for, 310.
 Water Gate, Buckingham Street, Adelphi, by Inigo Jones, 20.
 Weddell, William. Building owner of Newbv. Yorks, 133, 297.
 Monument to, Ripon Cathedral, 133, 133, 145.
 Wedgewood, Josiah. His letter on the Adams' vain attempts to get a Strand frontage for the Adelphi, 30.
 West, Benjamin, P.R.A. Referred to in regard to the decorative scheme for the Society of Arts' "Great Room," 44.
 Westminster Bridge. Lotteries for the building of, 47.
 Wilkes, Israel, distiller. Father of John Wilkes, 47.
 Wilkes, John. Biographical details, 47. Garrick's letter to, on the Adelphi Lottery, 28, 47. House of, Grosvenor Square, London, 47. Marriage of, to Miss Mead, 47. Reynolds, solicitor, agent in town for, 32.
 Wilkins, William, R.A. Buildings by, at Cambridge University, 178, 179.
 Wills. Of James Adam, 121. Of Robert Adam, 121. Of William Adam, Junior, 122.
 William Street (now part of Durham House Street), Adelphi, London, 25, 38.
 Willoughby, Henry. House of. Portman Square, London, 13, 92.
 Wilton, Joseph, sculptor. His work on the State Coach of George III, 292.
 Window Seattee. Moor Park, Herts (now at No. 19, Arlington Street London), 297, 299, 300.
 Windows, Venetian. Home House, Portman Square, London, 82, 83, 88. Saltram, Devonshire, 150, 163.
 Winn, Sir Rowland, Bart. Building owner, Nostell Priory, Yorks 117, 118.
 Winn Family, of Nostell Priory. History of, 119, 121.
 Wilson, Rev. Dr. His infatuation with Mrs. Catherine Macaulay, 47.
 Works Consulted by the Author. List of, 349, 350, 351, 352, 353.
 "Works in Architecture of Robert and James Adam," The. Referred to, 4, 8, 9, 17, 34, 55, 56, 65, 67, 68, 69, 69, 70, 98, 148, 153, 154, 227, 242, 300, 301, 302, 310, 311, 317.
 Wren, Sir Christopher. Architect of Newbv. Hall, Yorks, 134, 175.
 Ironwork for, at St. Paul's Cathedral and Hampton Court, 310.
 Wright, painter. Referred to in regard to the decorative scheme for the Society of Arts' "Great Room," 44.
 Wright, Stephen. Architect of the University Library, Cambridge, 177, 170, 130.
 Wyatt, George. Surveyor appointed to inspect alleged defects in the Society of Arts Building, Adelphi, 44.
 Wyatt, James. Architect of No. 8 to 13, Portman Square, London, 81, 91, 144.
 Wyatt, T. H. Corridor annexe by, to the Gallery, Lansdowne House, London, 14, 15.
 Wycomb, Lord. Signatory to the Protest against the Adelphi Scheme, 21.
 Wynn, Sir Watkin Williams. Building-owner, No. 20, St. James's Square, London, 48, 49, 54. Family history of, 55, 56. Inkstand designed by Robert Adam for, 311. Silver dishes designed by Robert Adam for, 314, 315.
 Wynn House, No. 20, St. James's Square, London, 48, 49, 54, 55, 55, 56, 56, 57, 57, 58, 58, 59, 59, 60, 60, 61, 61, 62, 62, 63, 63, 64, 64, 70, 94, 301, 310, 311.
 Zuccarelli, Francis, R.A. Paintings for Lansdowne (formerly Shelburne) House, London, 311.
 Zucchi, Antonio, R.A. Ceiling paintings by, Garrick's house, No. 5, Adelphi Terrace, 22. Harewood, Yorks, 301. Paintings at Lansdowne (formerly Shelburne) House, London, 312, 314. Payment to, for work at Lansdowne House, 12. Second husband of Angelica Kauffmann, R.A., 22.











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